

UNIVERSITY OF TORONTO



3 1761 01431023 9

THE HOPE VASES

2. n
Dec. 1923.
495. Vol. (1 vol.)

*Two hundred and fifty copies of
this book have been printed and
the type has been distributed.*

This copy is No... 84.....

THE HOPE VASES

A CATALOGUE AND A DISCUSSION OF
THE HOPE COLLECTION OF GREEK VASES
with AN INTRODUCTION ON THE HISTORY
OF THE COLLECTION AND ON LATE ATTIC
AND SOUTH ITALIAN VASES

BY

E. M. W. TILLYARD

M.A., O.B.E. (MIL.), GREEK M.C.

LATE FELLOW OF JESUS COLLEGE AND
CRAVEN STUDENT OF THE UNIVERSITY

CAMBRIDGE
AT THE UNIVERSITY PRESS
1923

341450
8. 9. 37.

CAMBRIDGE UNIVERSITY PRESS

C. F. CLAY, MANAGER

LONDON : FETTER LANE, E. C. 4



NEW YORK : THE MACMILLAN CO.

BOMBAY }
CALCUTTA } MACMILLAN AND CO., LTD.
MADRAS }

TORONTO : THE MACMILLAN CO. OF
CANADA, LTD.

TOKYO : MARUZEN-KABUSHIKI-KAISHA

ALL RIGHTS RESERVED

PRINTED IN GREAT BRITAIN

P R E F A C E

HAVING obtained access to the Hope vases as early as the summer of 1912 I had hoped to complete a book about them long before this. But several things have delayed me. When I tried to classify the South Italian vases I was led on to a general study of these and, as a natural sequel, of the Late Attic fabrics, till by July, 1914, my plan was to embody in my book the general results I was obtaining. Then the War interrupted everything. Since the War I have been engaged in a totally different subject and have had to abandon the idea of writing at length on Late Attic and South Italian vases. I have however thought it worth while to summarise in my introduction the conclusions I was reaching in 1914. Besides the War the sale and dispersion of the Hope Collection in 1917, when I was abroad, have delayed me, for I have had to spend a good deal of time in trying to discover the present locations of the vases. I should indeed have been unable to get this book ready by this time but for the help my wife (P. B. Mudie Cooke) has given me these last three years. She has checked and sometimes revised the descriptions of the vases, added important new matter to some of my comments on the subjects of them and given constant help in such details as checking references.

Apart from the introduction I have tried to make my book something more than a mere catalogue. When the subject of a vase has seemed obscure or interesting, I have discussed it; when comments on the style have occurred to me, I have made them.

No one who reads my introduction and my commentary on the vases can fail to see how deeply I am indebted to Mr J. D. Beazley. Not only has he helped and enlightened me many times and in many ways, but he has allowed me to publish some valuable material of his own. My warmest thanks are due to his generosity in allowing me so freely to benefit by his unrivalled understanding and knowledge of red-figure vases.

I owe a special debt of gratitude to Lord Queenborough for breaking the evil habit of keeping the Hope Collection closed to students, for helping me to obtain the necessary permissions to study the vases and for allowing me the greatest freedom of access whenever I wanted it.

I wish to express my deep indebtedness to the Master and Fellows of Jesus College, who by electing me to a Fellowship in 1913 enabled me to begin this book.

I wish, too, to express my sense of gratitude to the Syndics of the Cambridge University Press for their original undertaking to publish this book and still more for their great generosity in renewing in 1919 the contract for what in the conditions consequent on the War was bound to be a very costly publication.

My thanks are due to the executors of the late Duchess of Marlborough and to the trustees of Lord Francis Hope for permission to study the Hope vases; to Mr A. B. Cook

for help on the subjects on some of the vases and much kind encouragement; to Mr E. J. Forsdyke for valuable advice when I was about to begin my book and for a recommendation to the Syndics of the University Press; to Viscountess Cowdray for great kindness in allowing me to see in the most agreeable circumstances the Hope vases at Paddockhurst; to Mr J. J. Buckley for information about a number of Hope vases at Dublin; to Monsieur F. Mayence for information about certain vases in the Brussels Museum; to Mr C. B. Stevenson for photographs of three Hope vases in the Laing Art Gallery and Museum, Newcastle; to Mr S. C. Cockerell, the Provost of Eton, Sir Charles Walston, Miss Winifred Lamb, Mr Stephen Winkworth, Mr G. S. Gulbenkian, Mr L. H. Smith, Messrs Spink and Son, Thomas Agnew and Sons, Lionel Harris, Frank Partridge, Albert Amor, Andrade, P. and D. Colnaghi and Tyler and Co., for kindness and courtesy in helping me to find some of the present locations of the Hope vases.

The drawings are the work of Miss N. T. Talbot of Cambridge, for whose painstaking care I am most grateful. The photographs, with very few exceptions, I took myself.

I should like to say that Reinach's *Répertoire des Vases Peints*, with its reproductions of Tischbein, has been invaluable, having saved me many hours' work.

Finally I remember with affection and gratitude, as every pupil of his must, the constant interest and quickening sympathy of Professor Sir William Ridgeway.

E. M. W. T.

February, 1923.

CONTENTS

	PAGE
LIST OF ABBREVIATIONS	IX

INTRODUCTION

SECTION I. THE HISTORY OF THE HOPE COLLECTION	I
SECTION II. METHOD OF CATALOGUING	3
SECTION III. LATE ATTIC AND SOUTH ITALIAN VASES	4
(a) LATE ATTIC	4
(b) SOUTH ITALIAN	8
(i) THE EARLY SOUTH ITALIAN GROUP	8
(ii) LATER DEVELOPMENTS: GENERAL	11
(iii) APULIA	12
(iv) LUCANIA	14
(v) PAESTUM	16
(vi) CAMPANIA	18

CATALOGUE OF THE HOPE COLLECTION OF VASES

I. CORINTHIAN	Nos. 1-12	23
II. ATTIC BLACK-FIGURE	Nos. 13-83	25
III. ATTIC RED-FIGURE	Nos. 84-186	48
IV. ATTIC PLAIN BLACK	Nos. 187-196	107
V. MESSAPIAN	Nos. 200-201	108
VI. SOUTH ITALIAN IMITATIONS OF GREEK	Nos. 202-205	108
VII. EARLY SOUTH ITALIAN	Nos. 206-214	110
VIII. LUCANIAN	Nos. 215-227	115
IX. LUCANO-APULIAN	Nos. 228-229	120
X. EARLY APULIAN	No. 230	121
XI. APULIAN	Nos. 231-258	122
XII. APULIAN (doubtful)	No. 259	132
XIII. EARLY PAESTUM	Nos. 260-263	133

CATALOGUE OF THE HOPE COLLECTION OF VASES (CONTD.)

	PAGE
XIV. PAESTUM	Nos. 264-282 . . . 135
XV. CUMAE	Nos. 283-311 . . . 146
XVI. SATICULA	Nos. 312-314 . . . 160
XVII. CAMPANIAN (doubtful) A	Nos. 315-322 . . . 161
XVIII. CAMPANIAN (doubtful) B	Nos. 323-324 . . . 165
XIX. CAMPANIAN (doubtful) C	Nos. 325-328 . . . 166
XX. CAMPANIAN (doubtful) D	No. 329 . . . 168
XXI. GNATHIA	Nos. 330-345 . . . 169
XXII. SOUTH ITALIAN PLAIN BLACK	Nos. 346-350 . . . 171
XXIII. BUCCHERO	No. 351 . . . 171
XXIV. MISCELLANEOUS UNFIGURED SOUTH ITALIAN	Nos. 352-357 . . . 172
INDEX 173
NOTES ON THE ILLUSTRATIONS 179
PLATES I-43	AT END

LIST OF ABBREVIATIONS

- Abh. sächs. Ges.* = *Abhandlungen der sächsischen Gesellschaft der Wissenschaften (Philologisch-Historische Klasse).*
- AJA* = *American Journal of Archaeology.*
- Ann. d. I.* = *Annali dell' Istituto di corrispondenza archeologica.*
- Arch. Anz.* = *Archeologischer Anzeiger.*
- Arch. Epig. Mitt.* = *Archaeologische-Epigraphische Mittheilungen aus Oesterreich-Ungarn.*
- Ashmolean Report* = *Report of the Visitors of the Ashmolean Museum of Art and Archaeology.*
- Ath. Mitt.* = *Mittheilungen des deutschen archaeologischen Instituts. Athenische Abtheilung.*
- AZ* = *Archaeologische Zeitung.*
- Baumeister = Baumeister, *Denkmäler des klassischen Alterthums.*
- BCH* = *Bulletin de Correspondance hellénique.*
- Beazley, *VA* = Beazley, *Greek Vases in American Museums.*
- Ber. sächs. Ges.* = *Berichte der sächsischen Gesellschaft der Wissenschaften.*
- B.M. Vases* = Walters, *Catalogue of the Greek and Etruscan Vases in the British Museum.*
- Böttiger, *Kl. Schr.* = Böttiger, *Kleine Schriften.*
- Brunn, *Gr. Kunst.* = Brunn, *Griechische Künstler.*
- BSA* = *Annual of the British School at Athens.*
- Buck = Buck, *Proposals for publishing by subscription one hundred engravings from paintings on Greek vases which have never been published.*
- Bull. d. I.* = *Bullettino dell' Istituto di corrispondenza archeologica.*
- Bull. Nap.* = *Bullettino archeologico napoletano.*
- Christie = Christie, *Disquisitions upon the painted Greek vases.*
- CIG* = *Corpus Inscriptionum Graecarum.*
- Collignon and Couve, *Cat. Ath.* = Collignon and Couve, *Catalogue des vases peints du musée de la société archéologique d'Athènes.*
- C-R* = *Compte-rendu de la commission impériale archéologique de Saint-Petersbourg.*
- Dar. *Sagl.* = Daremberg and Saglio, *Dictionnaire des antiquités grecques et romaines.*
- De Ridder, *Cat. Bibl. Nat.* = De Ridder, *Catalogue des vases peints de la bibliothèque nationale.*
- Dubois-Maisonneuve = Dubois-Maisonneuve, *Introduction à l'étude des vases antiques.*
- El. Cér.* = Lenormant and de Witte, *Elite des monuments céramographiques.*
- Ἐφ. Ἀρχ. = Ἐφημερίς Ἀρχαιολογική.
- F.R. = Furtwängler and Reichhold, *Die griechische Vasenmalerei.*
- F.R.H. = The same, continued by Hauser and Reichhold.
- Furtwängler = Furtwängler, *Königliche Museen zu Berlin. Beschreibung der Vasensammlung im Antiquarium.*
- Gaz. Arch.* = *Gazette archéologique.*
- Gerhard, *Ak. Abh.* = Gerhard, *Gesammelte Akademische Abhandlungen.*
- *Ant. Bildw.* = Gerhard, *Antike Bildwerke.*
- *Ap. Vas.* = Gerhard, *Apulische Vasenbilder.*
- *AV* = Gerhard, *Auserlesene griechische Vasenbilder.*
- *Etr. u. camp. Vasenbilder* = Gerhard, *Etruskische und campanische Vasenbilder.*
- Guignaut = Guignaut, *Religions d'antiquité.*
- Head, *HN* = Head, *Historia Numorum.*
- Heydemann = Heydemann, *Die Vasensammlung des museo nazionale zu Neapel.*
- *SA* = Heydemann, *Die Vasensammlung des museo nazionale zu Neapel (section on the Santangelo Collection).*
- Hope Heirlooms = *The Hope Heirlooms, Irish purchases now on view in the central court of the National Museum, Kildare St., Dublin.*
- IG* = *Inscriptiones Graecae.*
- Inghirami, *Gall. Om.* = Inghirami, *Galleria Omerica.*
- *VF* = Inghirami, *Vasi fittili.*
- Jahn, *Arch. Auf.* = Jahn, *Archaeologische Aufsätze.*
- *Arch. Beitr.* = Jahn, *Archaeologische Beiträge.*
- Jahrb.* = *Jahrbuch des kaiserlichen deutschen archaeologischen Instituts.*
- Jahresh.* = *Jahreshefte des oesterreichischen archaeologischen Instituts.*
- JHS* = *Journal of Hellenic Studies.*
- Kirk = Kirk, *Outlines from the figures and compositions upon the Greek, Roman and Etruscan vases of the late Sir William Hamilton.*
- Klein, *Liebl.* = Klein, *Die griechischen Vasen mit Lieblingsinschriften.*
- *Meist.* = Klein, *Die griechischen Vasen mit Meistersignaturen (2nd edition).*
- Laborde = Laborde, *Collection des vases grecs de M. le Comte de Lamberg.*
- Leroux = Leroux, *Vases grecs du musée archéologique de Madrid.*
- Luynes = H. d'Albert, Duc de Luynes, *Description de quelques vases peints.*
- Masner = Masner, *Die Sammlung antiker Vasen und Terracotten im oesterreichischen Museum.*
- Mem. Lincei* = *Memorie della Reale Accademia dei Lincei.*
- Millin, *Gal. Myth.* = Millin, *Galerie mythologique.*
- *Mon. inéd.* = Millin, *Monuments antiques inédits.*
- *Peint. de Vases* = Millin, *Peintures de vases antiques.*
- Millingen, *AUM* = Millingen, *Ancient Unedited Monuments.*
- *Coghill* = Millingen, *Peintures antiques de vases grecs de la collection de Sir J. Coghill.*
- *Peint. ant. et inéd.* = Millingen, *Peintures antiques et inédits de vases grecs.*

- Mon. ant. Lincei* = *Monumenti antichi pubblicati per cura della Reale Accademia dei Lincei*.
- Mon. ed Ann. d. I.* = *Monumenti, Annali, e Bullettino dell' Istituto di corrispondenza archeologica*.
- Mon. d. I.* = *Monumenti inediti dell' Istituto di corrispondenza archeologica*.
- Mon. Grecs.* = *Monuments publiés par l'association pour l'encouragement des études grecques*.
- Mon. Piot.* = *Fondation Eugène Piot, Monuments et Mémoires*.
- Moses = Moses, *A collection of antique vases, etc.*
- Müller, *Denkmäler* = C. O. Müller, *Denkmäler der alten Kunst*. Göttingen, 1832.
- Müller-Wies. = The same. Part II. Continued by Wieseler. 1869.
- Müller-Wies.³ = The same. Part II. 3rd edition by Wieseler. Vol. I (text), 1877. Vol. II (plates), 1881.
- Müller-Wies.⁴ = The same. Part II. 4th edition, called *Denkmäler zur griechischen Götterlehre*. Re-edited and enlarged by Wernicke. Text and plates, 1899.
- Mus. Greg.* = *Museo Gregoriano*.
- Nicole, *Cat. Ath. (Supp.)* = Collignon and Couve, *Catalogue des vases peints du musée archéologique d'Athènes*. Supplément by Georges Nicole.
- Not. Scav.* = *Notizie degli Scavi di Antichità*.
- Num. Chron.* = *Numismatic Chronicle*.
- Ossorio = Ossorio, *Vasos griegos, etruscos é italo-griegos que se conservan en el museo arqueologico nacional*. (Madrid.)
- Overbeck, *Gall. her. Bildw.* = Overbeck, *Gallerie heroischer Bildwerke*.
- *Kunstmyth.* = Overbeck, *Griechische Kunstmythologie*.
- Panofka, *Bild. ant. Leb.* = Panofka, *Bilder antiken Lebens*.
- *Cab. Pourtalès* = Panofka, *Antiquités du cabinet du comte Pourtalès-Gorgier*.
- Panofka, *Eigennamen* = Panofka, *Die griechischen Eigennamen mit καλός*.
- Patroni-Angelini, *Vas. Viv.* = *Vasi dipinti del museo Vivenzio*. Drawings by Angelini with text by Patroni.
- Pauly-Wissowa = Pauly-Wissowa, *Real-Encyclopädie der classischen Altertumswissenschaft*.
- Raoul-Rochette, *Mon. inéd.* = Raoul-Rochette, *Monuments inédits d'antiquité figurés*.
- *Peint. ant. inéd.* = Raoul-Rochette, *Peintures antiques inédites*.
- REG* = *Revue des études grecques*.
- Reinach, *Rép. Vases* = Reinach, *Répertoire des vases peints grecs et étrusques*.
- Rev. Arch.* = *Revue Archéologique*.
- Rev. Philol.* = *Revue de Philologie*.
- Rh. Mus.* = *Rheinisches Museum für Philologie*.
- Robert, *Marathonschlacht* = Robert, *Die Marathonschlacht in der Poikile und weiteres über Polygnot*. (Achtzehntes Hallisches Winkelmannsprogramm.)
- Röm. Mitt.* = *Mittheilungen des deutschen archäologischen Instituts. Römische Abtheilung*.
- Roscher = Roscher, *Ausführlicher Lexikon der griechischen und römischen Mythologie*.
- SK* = Von Sacken and Kenner, *Die Sammlungen des K. K. Münz- und antiken Cabinetes*.
- Stephani = Stephani, *Die Vasensammlung der Kaiserlichen Ermitage*.
- Tischbein = Tischbein, *Collection of Engravings from Ancient Vases now in the possession of Sir William Hamilton*.
- Walters = Walters, *History of ancient pottery*.
- Welcker, *AD* = Welcker, *Alte Denkmäler*.
- *Zeitschrift* = Welcker, *Zeitschrift für Geschichte und Auslegung der alten Kunst*.
- Wernicke, *Liebl.* = Wernicke, *Die griechischen Vasen mit Lieblingsnamen*.
- WV* = *Wiener Vorlegeblätter für archäologische Uebungen*.

INTRODUCTION

SECTION I

THE HISTORY OF THE HOPE COLLECTION¹

IT is interesting to compare the histories of the two collections of vases made by Sir William Hamilton between the years 1764 and 1800 when he was British Envoy and Plenipotentiary at the court of Naples. Hamilton, it may be said, loved two things in particular², Greek vases and volcanoes; living in Naples, he was luckily able to enjoy them both. Two years after his arrival at Naples he bought a collection of Greek vases, which, having added to it largely in the meanwhile, he sold in 1772 to the British Museum. The first Hamilton Collection thus became the nucleus of the finest collection of Greek vases in the world. After an interval Hamilton, in spite of resolutions to the contrary³, began collecting again. Goethe³ in 1787 found him in possession of many antiques, but it was in the years 1789 and 1790 that he acquired the bulk of his second vase collection, when many vases, found in tombs situated near Naples, came into his hands. In 1791 Tischbein began his sumptuous publication of the second Hamilton Collection. In 1798 Hamilton, feeling that he would like to have the sea between Napoleon and his vases, contrived to ship them home, packed in twenty-four cases, on the *Colossus*, but, like the Elgin Marbles, they escaped one danger only to be exposed to a second: the *Colossus* was wrecked off the Scilly Isles; a third of the vases was lost. The remaining two-thirds were bought in 1801 for 4500 guineas by Thomas Hope.

Thomas Hope, born in 1770, was the eldest son of John Hope, a rich Amsterdam merchant. The same man, Napoleon, who caused the Hamilton vases to be sent to England, caused Thomas Hope to take himself there; for in 1796, when the French had occupied Holland, he migrated to England.

Hope was a man of many attainments: a student of architecture, a traveller in the Levant, an authority on furniture and the writer of a novel, *Anastasius*, which achieved the double honour of winning the praise of Byron and a seemingly secure place in the histories of English literature.

Hope housed his vases and other works of art in his house in Duchess Street, London, which he attempted to furnish in harmony with them. The question how far he succeeded in the task of creating a fitting setting for such different objects as Attic vases of the severe period and late Roman portraits can best be answered by looking at the book in which he describes his experiments, *Household Furniture*⁴.

Edwards in his *Lives of the Founders of the British Museum*⁵ records that Hamilton estimated his second collection at "more than a thousand vases, and one half of them figured." We may take it, therefore, that rather fewer than seven hundred vases, of which half were figured (assuming that an equal proportion of figured and plain vases

¹ See *Dictionary of National Biography*, articles on Thomas Hope, Sir William Hamilton; Michaelis, *Ancient Marbles in Great Britain*, pp. 106-113, 293; Millin-Reinach, p. 11.

² Tischbein, *Aus meinem Leben*, II. 169.

³ *Italienische Reise*, May 27, 1787. Tischbein, *op. cit.* II. 175, records that Hamilton acquired a whole collection from Apulia.

⁴ London, 1807.

⁵ I. 357.

were lost at sea), survived the shipwreck and passed into the possession of Thomas Hope in 1801. In 1806 Millin¹ writes that Hope possessed more than 1500 vases, but he does not say how many of these were figured. Hope seems not only to have bought, but to have sold vases. He sold a hundred and eighty in 1805², but he added to his collection from the Cawdor, Chinnery, Edwards, Coghill, de Paroi, Durand, Magnoncourt and Beugnot sales³.

In 1806 Hope bought the Deepdene, near Dorking, Surrey, a house originally built in 1652 by the Hon. Charles Howard, rebuilt in 1777 by one of the Dukes of Norfolk, acquired in 1791 by Sir William Burrell and sold by his son, Sir Charles Burrell, to Hope⁴. Hope altered the house and furnished the interior according to his ideas, but left the vases at Duchess Street.

In 1831 he died, leaving his houses and collections to his eldest surviving son, Henry Thomas Hope. Waagen visited the collections in Duchess Street in 1835, but writing in 1854 implies that by that date they had been transferred to the Deepdene⁵. As there was a sale in 1849⁶, it is probable that the change took place immediately after that date: Hope would naturally before moving have got rid of the vases he did not want. The vases were placed in the "Etruscan Room," a room obviously designed by the original Thomas Hope and (to quote Michaelis' words about the house in Duchess Street) "not uninfluenced by the Pompeian discoveries, and at the same time in full harmony with the antiquarian tendencies of art in the Napoleonic era." Michaelis paid a hurried visit to the Deepdene in 1861 and notes that in spite of sales the collection contained some famous pieces and made a fine show in the cases in the Library⁷.

In 1862 Henry Thomas Hope died and his widow occupied the Deepdene. Michaelis, who paid a longer visit there in 1877, found her then in occupation. Michaelis' second account of the vases is very different from his first⁸. He talks of the remains of a collection which was once much larger and in which "not many specimens of conspicuous value had remained behind." Arguing apparently from Michaelis' two accounts, Reinach⁹ concludes that there must have been a sale between 1861 and 1877. This conclusion is not necessary. Michaelis' first account is far the more accurate: it describes quite adequately the vase collection as I found it in 1912. Michaelis on his second visit was mainly concerned with the sculpture (he says that he took only a hurried survey of the vases) and was chiefly struck by the difference in size between the collection as it was when Millin saw it and when he saw it. He overlooked such famous pieces as the Taleides amphora and the Coghill krater, and wrongly affirmed that the vases were chiefly South Italian. I believe that Michaelis on these two occasions was looking at the same vases but with different eyes, and that the collection did not change after it had been transferred to the Deepdene.

It is easy to exaggerate the discrepancy in numbers between the fifteen hundred that Millin saw and the three hundred and sixty odd that made up the final total. Quite half the vases Millin saw may have been plain; possibly not more than 700 were figured. Very little more than half the figured vases need have been sold. As far as can be seen, the vases were sold less from the original nucleus, the second Hamilton Collection, than from the

¹ *Mon. Inéd.* II. 15.

² Michaelis in *AZ*, 1874, p. 16.

³ Michaelis, *Ancient Marbles*, p. 293.

⁴ See *History of Surrey*, III. 143 (in the *Victoria History of the Counties of England*).

⁵ *Treasures of Art in Great Britain*, II. 112 and 114, note.

⁶ *Arch. Anz.* Oct. 1849, p. 97.

⁷ *AZ*, 1874, p. 16. By the "Library" Michaelis obviously means the Etruscan Room which opened out of it.

⁸ *Ancient Marbles*, p. 293.

⁹ Millin-Reinach, p. 12.

subsequent purchases. Of the vases illustrated in the first four¹ volumes of Tischbein about forty-five per cent. remained to the end in the Hope Collection, but it must be remembered that only two-thirds of the vases drawn by Tischbein in Italy reached England and the collection of Thomas Hope. Taking this into account we may reckon that about two-thirds of the more important vases of the second Hamilton Collection, as purchased by Thomas Hope, remained in the Hope Collection.

By the marriage of Henrietta Adela, only child of Henry Thomas Hope, to the sixth Duke of Newcastle, the Deepdene and with it the Hope vases passed into the possession of the Newcastle family, and ultimately of Lord Henry Francis Hope, second son of the sixth Duke, brother of the present Duke and heir presumptive to the title.

In 1893 Lord Francis Hope leased the Deepdene to the late Duchess of Marlborough, who unfortunately did not appreciate the classical works of art amongst which she lived. Objecting to the representation of the nude in art, she removed nearly all the sculpture to an ice-house; but from the vases remaining in the Etruscan Room I can only conclude that she did not look at them all very closely. Permission to study was rarely, if ever, granted: even the redoubtable Furtwängler failed to gain an entry².

After the death of the Duchess of Marlborough in 1909 Mr Almeric Paget, now Lord Queenborough, obtained the sub-lease of the Deepdene from the Duchess's executors, and once more opened the collections to students.

Finally, in 1917, the Greek and Roman sculpture and the Greek vases came under the hammer at Christie's. The vases, which fetched high prices, were dispersed to find homes, some in the British Museum, the Ashmolean, the Fitzwilliam, Eton College Museum, the National Museum, and University College, Dublin, and in American museums, many in private houses.

The vases of the second, unlike the vases of the first Hamilton Collection, far from forming the core of one great collection, have been scattered, serving to increase the riches of museums already well stocked or to be the pride of the amateur.

SECTION II

METHOD OF CATALOGUING

I have ranged the vases under a number of main headings, Corinthian, Attic black-figure, Attic red-figure, Attic plain black and the various South Italian fabrics. Within these groups I have made divisions according to shapes, and again within these divisions I have enumerated the vases chronologically. In this I have merely followed the lead of other catalogues: if I have made any advance it is in discriminating between late Attic and South Italian fabrics and in classifying the South Italian vases more accurately than has been usual in catalogues hitherto. One or two of the South Italian vases, I must confess, I am not entirely happy about, but I have ranged them under what seemed to me to be the most likely heading rather than refused to commit myself. I have stated in the text when I have felt in doubt. I wish also to make it clear that when I call a group of vases

¹ Of the plates that were to have formed the fifth volume of Tischbein only two show vases in the Hope Collection. There seems no doubt that almost all of the vases there represented have nothing to do with the Hope

Collection. For a note on these plates see Heydemann in *Jahrb.* 1886, p. 308, and Reinach, *Rep. Vas.* II. 334.

² See *Masterpieces*, p. 76.

after a definite place (e.g. Cumae, following Patroni) I am merely adopting a convenient title for a definite fabric without committing myself to the opinion that it actually was made at that place.

The vases in groups that occupy a long space of time I have usually tried to date in some sort. For Attic red-figure vases before the time of Meidias I have used the divisions that Beazley has made in his *Vases in American Museums*; the later Attic I have usually dated by round numbers without of course intending any more than a rough approximation to the truth. I explain in my next section how I should generally date the late Attic vases.

I found one hundred and ninety-six Corinthian and Attic vases in the Hope Collection and decided to miss three numbers in order that the South Italian vases should be all numbered in the two and three hundreds.

SECTION III

LATE ATTIC AND SOUTH ITALIAN VASES

So little has been said in English publications of the qualities of the late Attic vases and of their relation to the South Italian, and the classification and dating of the South Italian vases is so far from finally settled, that a short discussion of these matters may not be out of place. I will try in the course of it to explain the way in which I have catalogued the South Italian vases in the Hope Collection.

(a) THE DEVELOPMENT AND THE QUALITIES OF LATE ATTIC VASE-PAINTING

The dating of late Attic vases and the history of their development was obscured for some years by the theory, propounded by Milchhöfer¹ and perhaps not quite dead yet, that the Attic pottery industry ended abruptly with the surrender of Athens at the close of the Peloponnesian War. According to this theory, the school of Meidias, the late Attic vases from the Crimea, Rhodes, and the Cyrenaica would have to be crowded together into the last few years of the fifth century. Superficially, there was some excuse for the theory: the difference in style between the Meidias hydria and the Peleus and Thetis pelike from Rhodes in the British Museum is at first sight small compared with the difference between the Meidias hydria and, say, a cup bearing the signature of Euphronius. But one must remember that to date solely from technical development is dangerous; an art grows swiftly in its youth, more slowly in its maturity; if English Gothic architecture were to be dated merely by technical development, the earlier periods would be made too long and the Perpendicular period reduced to far within its actual limits. Such an analogy it is well to bear in mind when considering the dating and development of late Attic vases. It should, however, have been clear from their shapes, even if the styles are similar at first sight, that the Meidian and the Crimean vases belonged to very different stages of development.

Previous to Milchhöfer's article Winter² had dated the Meidian vases in the middle of the fourth century; but it is to Furtwängler that the final betterment of the chronology is due. Arguing from late Attic vases found at Alexandria (founded 332 B.C.) he concluded that the Attic pottery industry must have continued to flourish during the fourth century³.

¹ *Jahrb.* 1894, p. 79; followed by Robert, *Marathon-schlacht*, p. 72; Walters, 1. 463; and by Richter, *Handbook of the Classical Collection, The Metropolitan Museum of Art*, pp. 27-8.

² *Die jüngeren attischen Vasen*, pp. 1, 30.

³ *F.R.* 1. 205-7.

Later¹ he pointed out the peculiar qualities of the Crimean, or, as he names them, the Kertch group of vases, separating it entirely from the Meidian group. The chief technical difference is that the Meidian artist draws in long, fine, unbroken lines, the Kertch artist composes his lines of a series of small, minutely separated strokes.

His final verdict² was to lower the date of Meidias to the fourth century, allowing that the florid, Meidian style began towards the end of the fifth century. He based this dating on there being no signs of Meidian style in any of the vases removed from the graves of Delos when it was purified in 425 B.C.³

Furtwängler may be said to have settled the main outlines of this chronology. Hauser has attempted to define things more closely in his discussion of the vases signed by Aristophanes⁴. He recognises the difficulty of dating accurately after 430 B.C., states the theory that the export of Attic vases and the development of style ceased during the Peloponnesian War but recommenced in the fourth century, and places the Meidias painter's chief activity round the years 390 to 380 B.C. He considers the Meidias painter to be identical with the painter Aristophanes, whose signed cups would be early works dating from the end of the fifth century⁵. This chronology fits in closely enough with that proposed by Nicole⁶, who would extend the activity of the Meidian school to the middle of the fourth century. Nicole adds some interesting evidence in favour of his dating by showing the influence of Alcamenes on Meidian vase-painting⁷. Watzinger has tried to confine him to the fifth century⁸.

Allowing for these divergences in dating, we may take it that the florid school of which the Meidias painter is the typical artist was active during the last years of the fifth and the first years of the fourth century, and that it is separated by some years from the Kertch style, which indicates a revival of Attic vase-painting dating from the middle of the fourth century and lasting for some decades.

It would have been possible to arrive very quickly at such a conclusion from nothing more than a superficial study of vase shapes; and from a detailed study it might prove possible to fix the dating more closely than has yet been done by other methods alone. The general tendency in the development of shapes is from rotundity to elongation, heaviness to lightness, severity to prettiness. Of all shapes used by the late Attic potter the bell-krater is the commonest, and though we cannot expect very accurate results from studying the development of this single shape, we may expect to get some indication of chronology.

Roughly the shape develops as follows. In the earliest examples there is compactness: the rim is small and projects little from the body; the handles do not obtrude themselves, curving but slightly upward; the body slopes gently to the base, which is squat; the foot is small, low, and without mouldings. All these features change progressively. Compactness gives way to attempted grace, not very easy to reach in a shape like the bell-krater, which admits comparatively of very little contrast and refinement; the rim grows till in the latest examples it projects over the handles; the handles curve more and more upwards and even inwards; the body is made to curve more markedly, being drawn in at the neck and narrowing more quickly to the base, which becomes higher, slimmer and more elegant;

¹ F.R. II. 40.

² F.R. II. 98.

³ Gabrici in *Ausonia*, 1910, p. 66, note 1, says that at Cumae no tombs dating before the year 420 B.C. yield any vases in the style of Meidias.

⁴ F.R.H. III. 46, pls. 128-9.

⁵ Beazley, *VA*, p. 189, denies this, considering the

signed cups of Aristophanes and the Meidias hydria to be contemporaneous.

⁶ *Meidias*, p. 123.

⁷ *Op. cit.* p. 126. See also Hauser in *Berliner Philologische Wochenschrift*, 1906, p. 664.

⁸ *Jahresh.* 1913, *Zur jüngeren attischen Vasenmalerei*, pp. 141-177.

the foot begins to splay out below, mouldings being added later, but it varies in size, becoming heavier at first, later much smaller and more elegant.

The progress of the bell-krater is shown below in four examples, all taken from the Hope Collection. No. 1 (Hope, No. 136, pl. 23) would be dated without very much dispute on grounds other than of shape at about 440 B.C. No. 4 (Hope, No. 169, pl. 27) is a vase in the Kertch style, to be dated on grounds of style and of the finding of Attic vases in Alexandria at a date not earlier than 350 B.C. No. 2 (Hope, No. 149, pl. 25) and No. 3 (Hope, No. 163, pl. 26) would come, if one assumes a fairly even development of shape,



at equal distances of date from Nos. 1 and 4 and from each other, dating thus at 410 and 380 B.C. No. 2 is a vase attributed to the Nicias painter¹, No. 3 a vase later than but of the school of the Meidias painter. The shape of Hope bell-krater, No. 155, a vase undoubtedly Meidian in style, is intermediate between the shapes of Nos. 2 and 3, but rather closer to No. 2: it could thus be dated about 400 B.C.

Such a method of dating may not be very accurate, but at least it should have been obvious from the study of shapes alone that such vases as those whose shapes I have just discussed are part of a long development and that to crowd them all within a few decades was an error².

¹ By Beazley, *VA*, p. 197.

² If Ducati had given due attention to the shapes, he would hardly have dated Meidias at the end of the

fifth and the Kertch vases so close to him as the beginning of the fourth century (in his essay on Meidias in *Memorie della R. Accademia dei Lincei*, 1909, pp. 133-5).

It is a mistake to think that Meidias and his school controlled the production of Attic pottery during the early fourth century: in most museums there are vases, in particular bell-kraters, that do not show his influence at all; and although it is Meidias and the painters of the minute type of vases with their gilding and domestic scenes that produce the best work, there are other painters¹ who, though inclining towards a florid style, are quite distinct from Meidias and his school.

Between Meidias and the Kertch and Cyrenaica vases² there is a lack of beautiful work. The old vitality had been lost; the later manner, with its deliberately lowered vitality, had not been reached. A good example of post-Meidian work is the kalyx-krater at Madrid³ showing (a) Bacchic thiasos, (b) maenad assaulted by silens; Hope bell-kraters Nos. 162 and 163 are the same sort of thing. A pyxis at Berlin⁴ showing a domestic scene with Erotes is a good example of the transition from the Meidian to the Kertch manner. Here the Meidian tradition is continued; there is nothing of the later statuesqueness: but the painter is using short brush-strokes with little blobs of varnish at the beginning in the Kertch manner. Another example showing the same tendencies is a beautiful lepaste at Brussels⁵ showing on the cover Dionysus and thiasos.

But the good vases in this period are the exception: the bulk of them are inferior bell-kraters, of which numbers have been found in Campania⁶, and which are the latest Attic vases to be exported in any quantity to Italy.

Any idea that the Kertch style is merely a decadence from something earlier and better⁷ is mistaken: it simply does not compete with the best Attic fifth century work. Its artists do not aim at the power of, say, the Kleophrades painter: it is frankly content to be a minor art: but it is full of grace attained without strain, and is free from the taint of saccharine that is somehow always there even in the finest Meidian work. Decoratively the Kertch vases are unsatisfactory, because the delicate lines with which they are usually drawn are invisible from any distance; one sees great masses of red silhouetted on black and unrelieved by any strong inner marking. Even the best Kertch vases are decoratively far inferior to the majority of quite poor Attic vases of the best period, which have a strength and boldness of line that strike the eye at once and give great initial pleasure. On looking closer at the Kertch vases one is inclined to judge more highly. There is an unostentatious grace and delicacy: the fine lines are drawn, in the better work exquisitely, with a careless but pleasing facility in the worse; details like the fingers often please by the very ease and rightness with which they have been drawn. If there has been a loss in decorative effect, there has been a gain in technical skill. Foreshortening gives no difficulties and a body in an unusual pose is drawn convincingly⁸. We feel the figures on the best vases to be three-dimensional. Vigour indeed is lacking. The artists express a genuine but quiet pleasure in their achievements.

¹ E.g. the painters of the Pronomos krater at Naples; of the kalyx-krater at Berlin, showing Perseus and Andromeda (*Jahrb.* 1896, pl. 2); of the kalyx-krater at Berlin (No. 2638), showing on one side a quiet, on the other an excited Bacchic scene; and of the amphora with twisted handles from Melos, in the Louvre, with gigantomachy (F.R. pls. 96-7). Beazley in *VA*, p. 184, dates this last vase later than the Meidias group, a dating I had also arrived at, but it is independent of Meidian influence.

² See on this period Ducati in *Ausonia*, 1906, *Un Ariballo dell' Antiquarium di Berlino*. The aryballos is published in *JH8*, pl. 81.

³ Leroux, No. 210, pls. 31 and 32.

⁴ Furtwängler, No. 2719; Stackelberg, *Gräber d. Hell.* pl. 27; *El. Cér.* iv. pl. 86.

⁵ No. A 1014. Once in the Somzée Collection, acquired by the Brussels Museum in 1901.

⁶ This is the class of vase that Patroni thought to have been manufactured locally at Saticula (see *La Ceramica Antica*, pp. 92 ff.).

⁷ See Macchioro in *Derivazioni Attiche nella Ceramografia italiana*, published by the Reale Accademia dei Lincei, Memorie, Classe di Scienze morali, storiche e filologiche, 1910, p. 279.

⁸ E.g. the figure of the woman dressing on the British Museum hydria E 230.

The latest vases in the Kertch style, which are also the last Attic figured vases, are marked by the great elongation of the figures and may date as late as the early third century. The latest Attic red-figure vase I have seen is the Brussels kalyx-krater A 79. The shape is extraordinarily elongated. It shows between two pillars Dionysus, Ariadne, a silen and an Eros above, and, beyond the right pillar, Hermes. Some very late Attic vases have been found in Boeotia. Miss Bieber¹, in discussing this class, says that there may have been a local Boeotian fabric. I do not believe this: the vases found in Boeotia are quite ordinary Attic vases of the latest type, developing naturally from the Kertch group.

(b) SOUTH ITALIAN VASES

(i) *The Early South Italian Group*

Before Italy began manufacturing on a large scale, we find two classes, local wares, of which vases Nos. 200–201 are the only example in the Hope Collection, and early imitations of Greek wares. "Etruscan" vases are imitations of Greek black-figure (see Nos. 202–203). Imitations of Attic red-figure are also found (see Nos. 204–205); they are in general roughly and carelessly executed.

It is pretty certain that at some time in the last half of the fifth century the South Italian red-figure vase industry proper begins: but where and how it begins is a matter of much dispute. There is a large class of late fifth century vases, akin to, but distinguishable from Attic vases of the same period. Where they were produced and whether by Athenian potters settled in South Italy, or by South Italian Greeks, or by Italians who learnt the trade from Athenian masters, is quite uncertain.

As there is sometimes a confusion between the early Atticising South Italian² and the genuine Attic vases of the same period, it may be worth while pointing out briefly what makes them different. It is not much help, however true it may be, to say that the difference is more easily felt than expressed. What chiefly distinguishes the South Italian vases is perhaps a certain impression they give of heaviness. The expression of the faces, even when indicative of strong feeling, is, as it were, frozen. Something of the lifelessness, compared with a Greek original, of a Hadrianic copy is seen in these would-be Attic vases. An Attic vase, on the other hand, is able, as Lessing would say, to encroach successfully on the sphere of poetry, by giving the impression not of a single moment, but of a period of time. This is, of course, a generalisation, applicable to most but not necessarily to all of these vases.

One can give several reasons for this general impression. The composition of the scenes represented is on the whole mechanical; figures are present which have no organic part in the picture, for instance the young silen holding a bird on the obverse of vase No. 211 (pl. 30). On the other hand, the general instinct of the Attic painter was to conceive his picture as a whole: anything subtracted breaks up the whole composition. Certain features in the early South Italian vases obviously make for heaviness: the black unrelieved masses of hair, the staring eyes, the frequent droop of the heads. Another characteristic is the exaggerated twist given to the free leg. The varnish too is less lustrous and somehow looks dirtier than the Attic.

¹ *Jahrb.* 1917, pp. 41–2. The kalyx-krater from Thebes, shown on p. 41, fig. 15, is a good example of very late Attic vases.

² E.g. B.M. vases F10, F19, F38, F52, F125, F126 are South Italian, but catalogued under "Athenian style."

Leroux, *Madrid Cat.*, wrongly classes vase No. 232 as Attic: it is early South Italian. Herford, *Handbook of Greek Vase Painting*, pl. 11 c, called the Pronomos krater Apulian: it is Attic.

The existence of this group of early Italian vases was first recognised by Furtwängler, who in his *Masterpieces*¹ describes some of their characteristics, enumerates some examples and conjectures their home. Although other good examples could easily be added, Furtwängler's list contains representative specimens of the class. The hydria in the Bibliothèque Nationale², showing a scene with Argonauts, is an excellent example of the close imitation of Attic work.

The kalyx-krater in the Bibliothèque Nationale³ showing (a) Odysseus in the underworld, (b) the Judgment of Paris, is an admirable example of what one might call the grand style of early South Italian vases. There is harmonious composition, stateliness and masterly drawing; a solemnity greater than we find in Attic vases of the period, but likewise a South Italian heaviness that is equally un-Attic. The finest example of this class is an unpublished volute-krater at Taranto, showing on the obverse Dionysus seated, two maenads and a silen, on the reverse, in two registers, Perseus turning silens into stone with the gorgon's head and dancers wearing high-spiked head-dresses. The Louvre bell-krater with the expiation of Orestes⁴ is a good example of the normal early South Italian style, with its sobriety, its accurate drawing, its lifelessness, its lack of joy. Another good example is the Munich bell-krater with its varied scenes of Muses, Centauromachy, Sisyphus and Autolycus, and Jason winning the fleece⁵; here the South Italian features are more marked; the heads are larger and heavier, anticipating later developments in Lucania.

Finally there is the kalyx-krater in the British Museum with the capture of Dolon⁶. This is undoubtedly a development from vases like the Odysseus in the underworld krater and the Taranto volute-krater mentioned above; but a development in a new and original direction—burlesque, closely resembling in spirit but far surpassing in vigour and execution the late Phlyax vase-paintings. Here, if anywhere, we have something peculiarly South Italian, that does not compete with Attic; an isolated masterpiece, with no successors. Hauser suggests⁷ that it is by the same hand as the Odysseus in the underworld kalyx-krater—a very probable hypothesis. We may imagine the artist to be a South Italian of genius, who began by keeping close to his Attic originals, but developed in his own way later⁸.

The kind of work that influenced this group of South Italian vases is—to mention only vases published by Furtwängler-Reichold—the four Amazonomachy kraters (F.R. pls. 26 to 28, 75 and 76, 116 and 117, 118 and 119) and the Louvre krater with Argonauts (F.R. pl. 108).

Such are the characteristics of the earliest group of South Italian vases, a group from which most South Italian wares are partly derived. There is, however, another peculiar group⁹, the work of one artist, differing from the vases just discussed, but forming the very closest link between the Attic and South Italian styles. The Hope Collection contains one of the vases painted by this master, a bell-krater (No. 206, pl. 29), showing Eros pursuing youths. The style is very near, almost indistinguishable from Attic: the drawing is not good, but has an Attic facility; there is little heaviness in the expressions; brown is used for inner markings in the usual Attic way. Were it not for the rather dusty red of the clay, the lustreless quality of the varnish and the rightwards direction of the laurel-wreath, one could hardly tell that it was South Italian, which it undoubtedly is.

¹ p. 108.

² Gerhard, *AV*, pls. 153-4.

³ F.R. pl. 60, 1.

⁵ F.R.H. pls. 98, 99.

⁶ F.R.H. pl. 110, 42.

⁷ F.R.H. II. 263.

⁸ Hauser's further conjecture (*l.c.* 265) that the artist was Zeuxis (who made *figlina opera*) is ingenious and pleasing, but should not be taken too seriously.

⁹ Beazley first pointed it out to me.

I have noted the following bell-kraters as forming one group with the Hope bell-krater.

1. British Museum, E 500. A. Eos pursuing Cephalus. B. Three youths.
2. British Museum, F 39. A. Eros pursuing youth. B. Two youths.
3. Louvre, G 489. A. Silen pursuing maenad.
4. Louvre, G 495. A. Eros between two women.
5. Louvre, G 498. A. Draped youth between two naked youths.
6. Dresden. Formerly in Barone Collection, from Apulia. A. Winged woman (Eos?) between two youths. B. Three youths.
7. Vienna, Hofmuseum, inv. No. 924. A. Youths. B. Youths and woman.
8. Naples. A. Eros pursuing woman.

This vase is more markedly South Italian than most of the group.

9. Ruvo. A. Draped woman with horn, tall phallic herm with kerykeion, silen.
10. Ruvo. A. Woman, youth with strigil, draped winged woman.
11. Ruvo. Companion vase to last. A. Draped woman, youth with strigil, grown Eros blowing pipes.

I have noted other vases near in style to the group but not belonging to it.

1. Lecce, Museo Civico. A. Silen seated on rock faced by maenad with large-headed thyrsus. B. Two youths by stele.

This vase is Attic, but of the Attic vases I know the one that stands nearest to the group.

2. Brussels, A 725. A. Eros flying towards youthful herm. B. Youths.

Beazley's list of vases belonging to the group, which he has kindly allowed me to make use of, includes my numbers 1, 2, 3, 4 and 5; the rest are the following:

1. Oinochoe. Taranto. *Not. Scavi*, 1904, p. 202, fig. 7. Eos pursuing Cephalus.
2. Hydria. Oxford, Ashmolean Museum, No. 293. Eros pursuing woman.
3. Hydria. Petrograd. Stephani, No. 1627, *CR*, 1872, p. 143. Eros between two women.
4. Hydria. Taranto. *Not. Scavi*, 1902, p. 314, figs. 2a, 2b. Youth between two women.
5. Kalyx-krater. Petrograd. A. Silen and maenads. B. Youths.
6. Bell-krater. Boulogne, No. 448. A. Eros pursuing woman.
7. Bell-krater. Petrograd. Stephani, No. 844. A. Maenad between silens. B. Three youths.
8. Bell-krater. Boston. Robinson, No. 439. A. Komos. B. Three youths.

Beazley notes other vases near in style to the group but not belonging to it.

1. Hydria. British Museum, E 223. Three women at toilet.
2. Bell-krater. British Museum. *JHS*, 1921, pl. VII. no. v, 1. A. Boxers. B. Three youths.

It seems very probable that the painter of these vases was an Athenian, settled in South Italy and using the local clay and varnish. It may be that he founded a school. Beazley considers that such vases as Hope No. 207 (pl. 29), showing Eros pursuing women, and B.M. Nos. F 176 and F 177 (classed as Lucanian), are developments from it¹; they would be parallels to the Dolon krater, in that they show what the local artists made of the types that had been transmitted to them by their Attic masters.

To judge from the probable dating of this vase-group when compared with Attic vases, it seems that Attic vase-painters must have migrated to South Italy about the decade 450 to 440 B.C. and quickly formed a local school or schools. Where did the art first

¹ The *anfora a rotelle* at Berlin (No. 3143), figured in *AZ*, 1851, pl. 29, I noted as a similar development. It shows (a) youth arming, youth and girl, (b) youth

chasing girl in presence of two youths, a second girl running away. The vases illustrated in Patroni, figs. 28 and 29, are similar.

take root? Furtwängler¹ suggested that with the foundation of the Attic colony Thurii (443 B.C.) Attic potters first settled in South Italy; later, he thinks, the industry spread to Heraclea, the joint foundation of Thurii and Tarentum. This, on the face of it, is highly probable; it has been confirmed by Hauser's interpretation² of the inscription HE found on an amphora figured on the reverse side (showing Argonauts) of the Ruvo krater with Phineus and the Harpies³. HE, Hauser points out, is the regular abbreviation of Heraclea on its earliest coins, dating between 432 and 380 B.C., to the earlier of which dates the Phineus krater would approximate. The painter has naïvely called attention to the trade of his city by painting its mark on the amphora he has drawn. The evidence is strong, but not conclusive. The inscription might be meaningless⁴, or the potter might be a native of Heraclea settled elsewhere.

The Italians are on the other side⁵, considering Ruvo the birthplace and centre of the South Italian vase industry. It is true that the Ruvo district yielded excellent potter's clay and that the vase distribution favours the theory. But, though the Jatta Collection at Ruvo is particularly rich in early South Italian fabrics, it cannot be allowed that this evidence is final. The Palermo and Taranto museums are also rich in them. It would be as unreasonable to conclude from evidence of vase-distribution that Ruvo was the first home of the South Italian vase manufacture as to conclude that Etruria was the home of the first black- and red-figure Attic. Indeed, it is easier to suppose that Thurii with her Greek population and its Attic nucleus exported her wares to Sicily, Tarentum and Ruvo than that Ruvo, a town in which the Greek element was probably small, was able to build up so suddenly the beginnings of a great industry. On the other hand, I do not wish to undervalue the respect one should pay to the Italian archaeologists on this subject; they know the material as no one else is likely to do.

Believing that the question has not been settled finally, I have grouped the Hope vases of the class just discussed under the heading "Early South Italian." The dating may be pretty safely given as 440-400 B.C.

(ii) *Later Developments: General*

The collateral and the subsequent developments of South Italian vases are far more complicated. Macchioro⁶, the most systematic student of South Italian vases, minimises the Attic influence and considers Ruvo the parent of all the other South Italian vase fabrics except Saticula. He also detects an aesthetic value in these fabrics that has nothing to do with Athens. With this I cannot agree. First, I do not see the origin of any of the South Italian fabrics in Ruvo, but rather in other places, as I will explain shortly. Secondly, with the exception of some of the Phlyax vases, whose humour may be entirely un-Attic, any South Italian work of aesthetic value results directly from Attic influence, although local peculiarities fuse with and modify the Attic material. We have seen that the early South Italian vases of aesthetic merit stand close to the contemporary Attic wares, although there is a large share of native humour in the Dolon krater. The best Apulian vases are inspired by the late Attic renaissance of vase-painting typified by the Kertch vases.

Quite apart from origins and influences, there is the question where the various wares were made. Even now, after many attributions of certain wares to certain places, there is

¹ *Masterpieces*, p. 110.

² F.R.H. II. 264.

³ F.R. pl. 60, 2; I. 304.

⁴ Cf. the letter K with no apparent meaning on Hope bell-krater No. 209, also of early South Italian fabric.

⁵ E.g. Patroni, *La Ceramica Antica*; Macchioro, many places, and especially in *Röm. Mitt.* 1912, p. 23; Cultrera, in *Ausonia*, 1912, p. 151.

⁶ *Röm. Mitt.* 1912, p. 167.

a homeless residuum or at any rate a residuum whose assignment to definite homes is an act of violence.

The work of distinguishing these local fabrics was systematically begun by Patroni's book, *La Ceramica Antica nell' Italia meridionale*, 1897, and has been continued by Macchioro; there are some notes also in Furtwängler-Reichold-Hauser, *Griechische Vasenmalerei*.

It is easy enough to distinguish from the rest the wares of Paestum and Campania and the more characteristic examples of Lucanian and Apulian vases; but there are many vases in which influences are mixed. Some vases, obviously akin in some points to local Lucanian fabrics, resemble vases with clear Apulian affinities; others are frankly a mixture of the two elements in their strongest form; others will resemble fourth century Attic work rather closely.

Macchioro has the credit of having first tried to map out this debatable territory. He has certainly distinguished several groups of vases before unrecognised, accounting thus for nearly all classes of the South Italian vases; but with many of his conclusions I do not agree. I should like very briefly to examine his views, next to say where I think he is wrong, and finally to explain the classification I shall use in this book, adding, as I proceed, my views on the origins of the various local wares and their stylistic affinities.

Macchioro summarises his views in *Römische Mitteilungen*, 1912, pp. 163 ff., and describes fully his most important new classifications in *Jahrbuch*, 1912, pp. 265 ff., *I ceramisti di Armento in Lucania*.

(iii) *Apulia*

South Italian vase-painting, according to Macchioro, began at Ruvo. Under the heading of Ruvo 1 he enters the majority of the vases I should classify under "Early South Italian¹." The date is 450-400 B.C. In the next Ruvo period, Ruvo 2, dating 400-350 B.C., he puts the more florid vases of the same kind and those that begin to show more purely local characteristics². He admits that there is still Attic influence. His last three Ruvo groups, Ruvo 3, 4 and 5, contain the whole mass of what everyone calls "Apulian³." He considers the earliest of these (dated 350-300 B.C.) to be under Meidian influence.

I have already pointed out (p. 11) that I cannot accept the theory that the early Atticising South Italian vases were manufactured at Ruvo, but that the evidence, if favouring any theory, points rather to Thurii as their home. Macchioro's second group, or rather a part of it⁴, would correspond to vases coming in point of style between the Early South Italian group and the obvious Apulian style. I should call this "Early Apulian." Possibly

¹ E.g. F.R. pls. 98 and 99, Munich krater with Sisyphus scene; Patroni, figs. 28 and 29 (in style of Hope hydria No. 207, pl. 29).

² E.g. (i) kalyx-krater in Bibliothèque Nationale, F.R. pl. 60, 1, (a) Odysseus in Underworld, (b) Judgment of Paris; (ii) krater at Ruvo, F.R. pl. 60, 2, showing Phineus; (iii) krater at Ruvo, *Mon. d. I.* xii. pl. 16, showing rape of Leucippidae; (iv) Gerhard, *Trinkschalen*, pl. K, showing horses of Rhesus; (v) *Ann. d. I.* 1868, pl. E, showing death of Neoptolemus at Delphi; (vi) and (vii) Patroni, figs. 93 and 94 = Sommer, Naples photographs 11005, 6 and 11005, 3. Macchioro has quoted (vi) twice, first as belonging to Ruvo 2 and then to Anzi 3 (see *Röm. Mitt.* 1912, p. 168, note 2, and p. 172, note 1).

³ Except the so-called Canosa ware.

⁴ I cannot understand how Macchioro can group the vases mentioned in the last footnote but one under a single heading (Ruvo 2). The first three examples all fall, in point of date, within the Early South Italian group (see Furtwängler, *Masterpieces*, p. 108). The next two, (iv) and (v), as far as I can judge from inferior illustrations, are intermediate in style between the Early South Italian group and the ordinary Apulian and could be rightly called Ruvo 2 by anyone who believes that Ruvo was the original home of South Italian vases. No. (vi) is quite ordinary Apulian and should be classed early in Ruvo 3 (date about 345 B.C.). No. (vii), as is obvious from the elongated shape, dates considerably later, say

the vase industry had spread from Thurii and Heraclea to a number of Apulian towns, among them Ruvo, probably the home of the ordinary Apulian fabrics, and destined during the fourth century quickly to extinguish all its rivals. The following are examples of this "Early Apulian" group.

1. Pelike at Naples showing the contest of Apollo and Marsyas (Patroni, fig. 92).
2. Volute-krater at Petrograd (*Bull. Nap.* II. pl. 6; *Jahresh.* 1913, p. 155, fig. 80), showing the battle of the gods and giants.
3. Volute-krater in the British Museum, F 277 (*Jahresh.* 1913, p. 161, fig. 82), showing lapiths and centaurs.
4. Situla at Naples (Heydemann, No. 2910; Gerhard, *Trinkschalen*, pl. K), showing the horses of Rhesus.
5. Kalyx-krater at Berlin (Furtwängler, No. 3296; *AZ*, 1878, pls. 7 and 8), showing the death of Dirce.
6. Lekythos in the British Museum, F 109 (Gerhard, *Ant. Bildw.* pl. 43; republished, from a new drawing made after cleaning, by A. B. Cook in *Essays and Studies presented to William Ridgeway*, p. 220, pl. I), showing the Judgment of Paris (found at Ruvo).
7. The situla at Naples showing Pelops, Oenomaus, Myrtilus and Hippodameia, published in *Ausonia*, 1912, pls. 2 and 3, a late example of the style, not far removed from the ordinary Apulian.

This Early Apulian group is rather miscellaneous. It is derived directly from the Early South Italian group, but has undergone fresh Attic influences. It is not so much the school of Meidias that influences it, as the other schools roughly contemporary with the Meidian style which produced works like the Melos amphora in the Louvre with the battle of gods and giants (F.R. pls. 96 and 97), the Naples fragment with the battle of gods and giants (*Mon. d. I.* IX. pl. 6; F.R. II. figs. 73, 74 and 75), and the Pronomos vase at Naples. This renewed Attic influence varies in strength. My impression is that the group is not large. Lucania was producing more vases than Apulia till about the middle of the fourth century.

Macchioro is wrong in saying that Ruvo 3, in which he includes such pieces as the great Underworld vase at Munich¹, is influenced by Meidias. At the time when Ruvo was manufacturing its best and most characteristic vases, the school of Meidias was extinct, its place having been taken by the Kertch style. Furtwängler² has shown quite conclusively that the Kertch and the finest Apulian style can be closely compared. In both we see relatively tall figures with small heads in contrast to the more usual Meidian proportions. Another detail they have in common is the way in which the drapery between the women's breasts is sometimes represented as stretched tightly across in horizontal folds instead of lying on the flesh between³: this again is a thing not found on Meidian vases. The Apulian vase-artists copied these fresh Attic models of the Kertch style, turned them to their own use, produced sometimes fine individual work and then allowed their art to decay. It is the same story as that of the Early South Italian vases—a copying of Attic models, the production of something like the Dolon krater and the swift decadence in the Lucanian fabrics. The Apulian artist took his types from vases like the Kertch lepaste⁴, used his quite un-Attic native vigour to produce so fine a work as the Darius and Patroclus vases at Naples⁵ and ended in the mass of late Apulian decadence that makes so many museums horrible. Furtwängler notices how much less sophisticated the Apulian artist is

310 B.C. There must be an interval of quite 100 years between the earliest and latest of the vases that Macchioro groups in Ruvo 2.

¹ F.R. pl. 10.

² F.R. II. 139.

³ Cf. for instance the Artemis on the Darius vase at

Naples (F.R. pl. 88) and figures on the lepaste from Kertch at Petrograd (F.R. pl. 68).

⁴ See previous note.

⁵ F.R. pls. 88 and 89.

than his Attic contemporary, how naïvely he fills up the spaces on the vases with one row of figures above another and continues naming the figures at a time when the practice was no longer maintained at Athens. Certainly the Apulian vase-painter of the late fourth century had a vitality that the Athenian had not, but quite lacked his grace and refinement.

To anyone who objected that the Apulian vase-artists could not have copied the types found on the Kertch vases, because these are so rarely found in Apulia, I should reply that, though relatively few Parisian frocks are found in England, English women's fashions nevertheless have their origin in Paris.

On the other hand, it is always possible¹ that the tendencies found on the Kertch and Apulian vases are parallel and not inter-related and that they illustrate independently what was happening generally in painting. One cannot disprove it, although I should think it more likely that one section of ceramics should influence another than that the influences should come from another art.

I have not thought it necessary to divide the ordinary Apulian vases into groups. They are all closely connected.

(iv) *Lucania*

Macchioro allows two main kinds of Lucanian vases, Anzi and Armento. The Anzi vases, he thinks, develop almost independently. The first period, Anzi 1, dating 450–400 B.C., is derived directly from Ruvo 1 (Early South Italian), to which it is very close². Anzi 2, dating 400–350 B.C., contains the most typically Lucanian vases, including the *anfore a rotelle* with their heavy-limbed, heavy-headed figures³. Anzi 3, dating 350–300 B.C., is a mixture of Lucanian and typical Apulian (Ruvo 3), far more florid than any other of the Anzi groups⁴. Anzi 4 is again purely local, a kind of decadence from Anzi 2⁵.

A very miscellaneous assortment of vases is crowded under the heading of Armento. Macchioro contends that there is a recognisable stylistic likeness in a series of vases probably found at Armento. Finding other vases similar to or derived from these, he ranges the whole together and divides them into four groups, in chronological sequence.

Armento 1, dating 400–350 B.C., is, according to him, derived from Ruvo, but much influenced by Attic art, including sculpture, painting, and Meidian vases⁶. He supposes the vases in this group to have certain common traits, such as the profiles of the faces. Armento 2, dating 350–300 B.C., supposed to develop from Armento 1, is marked by strong Apulian influence: it shows a definite mixture of Lucanian and Apulian characteristics⁷. Armento 3, dating 300–250 B.C., contains elements from Armento 1 and 2, but is most clearly marked by the curious waviness of the skirts of the drapery. It is the culmination of the art of Armento, but contains the seeds of decadence—"il 'Seicento' di Armento⁸." Armento 4, dating 250–200 B.C., is the last degradation of the style⁹.

Macchioro has the credit of having noted two new classes of vases among the Lucanian fabrics; one, showing a mixture of Lucanian and Apulian elements and represented by Anzi 3, Armento 2 and 3, the other, usually a subdivision of the first group, showing a

¹ Especially because the Kertch manner is found not on vases alone, but on bronze mirrors and ivories.

² E.g. Patroni, fig. 89. The other illustrations given by Macchioro are so poor that they give no chance of judging the style.

³ E.g. Patroni, figs. 85, 86, 90; Walters, *B.M. Vases*, iv. pl. 6; Sommer, Naples photographs, No. 11005, 1.

⁴ E.g. Sommer, Naples photographs, No. 11005, 4.

⁵ E.g. Patroni-Angelini, *Vas. Viv.* pls. 40 and 41. Brunn-Lau, *Die griechischen Vasen*, pl. 41, 1 and 2.

⁶ *Jahrb.* 1912, pp. 274–284, figs. 1–10.

⁷ *Ibid.* pp. 284–294, figs. 11–15.

⁸ *Ibid.* pp. 294–306, figs. 16–29.

⁹ *Ibid.* pp. 306–310, figs. 30–32.

peculiar wavy treatment of the edges of drapery and represented by Armento 3, and, in part, by Armento 4.

On the other hand, I can see no conclusive reason for classing the Lucanian vases under the various divisions of Anzi and Armento wares: we have no proof that these were the only places where vases were manufactured; nor do I agree that Anzi 1 to 4 and Armento 1 to 4 show the developments of single, separable styles.

What went on in the Lucanian vase fabrics is pretty clear. A local school arose in Lucania very soon after the Early South Italian type of vases began to be made. It quickly degraded the good qualities of the type into heaviness and brutality. Local forms—like the *anfora a rotelle*—were used. The local Lucanian characteristics are perfectly plain—heavy heads, staring eyes, often an appearance of squatness in the figures, an exaggerated twist of the free leg, sometimes an exaggerated pinching-in of women's waists. There is no life and no joy. The style seems to have continued during the fourth century.

Contemporary with it there was another Lucanian style, in which local characteristics are less marked and Attic influence is much stronger: it corresponds with what I have called (p. 12 above) the Early Apulian style, having its origin in the Early South Italian style, undergoing fresh Attic influence, but showing also its special local characteristics. It differs from the Early Apulian style in leaving no obvious succession.

Roughly, the first of these styles would fall into Macchioro's groups Anzi 1, 2, 4 and 5, the second into Armento 1; but I cannot see why they should be tied to these localities. It is perfectly possible that both kinds should have been produced in a town of mixed population, or that more than two towns were engaged in the manufacture. Over and above this, Atticising and local characteristics are frequently found on the same vase.

Thirdly, there are vases in which the fully-developed Apulian and the Lucanian characteristics are mixed, where the colours, the types, the composition are Apulian, the faces still unmistakably showing the Lucanian cast. They would date towards the end of the fourth century and even later and are contemporary with the later local Lucanian vases. I shall call them "Lucano-Apulian."

Once more it is useless, failing very strong evidence of *provenance*, to assign this pottery to a locality. It may have been the result of a fashion and have been made in towns where the ordinary Lucanian fabric was made; it may equally well have been made in towns round the frontier between the two districts.

Finally, there is the group marked by the habit of rendering the skirts of drapery in waves, a habit more often than not, to judge by Macchioro's illustrations, coexistent with Apulian influence. There is no reason why this mannerism should not be common to several places or why it should mark a separate fabric.

As I have differed not a little from Macchioro in the above account, I will state my reasons a little more explicitly.

I disagree with his dating (400–350 B.C.) of Anzi 2, in which he includes the most typical of all local Lucanian work, the *anfore a rotelle*. There is no reason to distinguish it from Anzi 1, if one can judge from the one reproduction of vases from this group that gives any idea of style¹, which is almost identical in style and date with the Naples amphora figured in Sommer's photograph 11005, 1, and attributed by Macchioro to Anzi 2². Again, it is gratuitous to suppose that Anzi 3 with its Apulian affinities comes in between Anzi 2 and Anzi 4: on the contrary Anzi 2 and Anzi 4 give an uninterrupted development³.

¹ Patroni, fig. 89.

² I could give further examples from his list of Anzi 2 vases.

³ Patroni-Angelini, *Vas. Viv.* pls. 40 and 41, given by Macchioro as an example of Anzi 4, is quite close to Anzi 2: one cannot imagine fifty years of Apulian

It seems likely that the local Lucanian and Lucano-Apulian fabrics were being produced at the same time.

I do not think that the existence of a school of vase-painters at Armento has been proved. The intimate relations that Macchioro sees between the vases classed as Armento 1 are, to my mind, imaginary. His first example, a bell-krater at Vienna¹, is not South Italian, but Attic, a poor specimen of early fourth century work: this he considers the earliest example of Armento work. His second example, a bell-krater in the British Museum², is ordinary Early South Italian work of about the end of the fifth century. His third example is the Louvre bell-krater showing the purification of Orestes³, already mentioned as a fine specimen of the Early South Italian group and definitely earlier than either of the two preceding vases. The fourth example, a skyphos at Petrograd⁴, is good Atticising Lucanian, derived from the Early South Italian group, but with Meidian influence added. Finally, the eighth example, a situla at Naples⁵, is Lucano-Apulian (the heads Lucanian, the colours and accessories Apulian), dating about 330 B.C. Armento 1 is a miscellaneous collection of South Italian vases, of which the earliest and the latest are separated by something like a hundred years.

Armento 2 contains Lucano-Apulian vases, to which group the last three examples of Armento 1 and the whole of Anzi 3 belong. Whether or not there is any important difference between the vases of this type classed under Anzi and those classed under Armento, I am not prepared to say. Armento 3, made to follow on Armento 2, is marked by the curious treatment of the drapery already referred to. I do not see that Armento 3 develops out of Armento 2. There is no evidence that the trick of giving the drapery wavy edges became common *after* the arrival of Apulian influence—on the contrary, the two were probably contemporary. The vulgar, but rather forceful volute-krater in the Museo Gregoriano⁶, showing the wavy drapery and attributed to Armento 3, is distinctly earlier in date than the Naples pelike⁷, attributed to Armento 2 and showing no signs of wavy drapery, but only of Apulian influence.

In short I fail to see any continuous development in the so-called Armento vases or any proof that they were made at the same place.

(v) *Paestum*

The vase-fabric usually associated with Paestum is easily recognisable and the subject of relatively little controversy; people are pretty well agreed that it has been rightly named: but its origin is disputed; and I have been able, I think, to push back its beginning further than has yet been done.

The general characteristics of the style have been well set out by Patroni⁸ and Hauser⁹: the square setting of the pictures, sometimes marked by vertical side lines, recalling a framed painting; the influence of the stage; the provinciality of style. Perhaps the most persistent minor characteristics are the indented black borders on the himatia, the presence, in place or out of place, of large broad fillets furnished with ribbons at the ends and the large yellow dots that mark the ground.

Macchioro, anxious to find in Ruvo the origin of most South Italian styles, considers

influence between it and Patroni, fig. 85 (quoted by Macchioro as Anzi 2).

¹ *L.c.* fig. 1. I have examined this vase carefully and am quite convinced it is Attic.

² No. F 66, *L.c.* fig. 2.

³ F.R.H. pl. 120.

⁴ *L.c.* fig. 4.

⁶ *L.c.* fig. 21. I should date it about 330 B.C.

⁷ *L.c.* fig. 14.

⁹ F.R.H. III. 59 ff. See also Gabrici in *Ausonia*, 1910, p. 56.

⁵ *L.c.* fig. 8.

⁸ pp. 37-79.

the Paestum fabric an offshoot of Ruvo 3 (ordinary Apulian)¹: I can see nothing distinctively Apulian in it except the yellow dots that mark the ground, insufficient evidence on which to base a theory.

It seems to me on grounds both of style and of geographical probability that it was Lucania that transmitted the art of vase-painting to Paestum. It is to the mid fourth century Lucanian, and principally the Atticising Lucanian vases that the Paestum vases owe their origin. This is more apparent in one or two vases, which have hitherto escaped notice, that seem to me to be of Paestan fabric earlier than the great Paestan period of Assteas and Python, and uninfluenced as yet by the greater art of painting. The best example is a kalyx-krater at Munich showing Dionysus seated giving a tragic mask to a young man, who carries a thyrsus bound with a large floating fillet. Here the usual Paestan traits appear, the large fillet, the indented borders of the himatia, the ground-line of yellow dots and the heavy profiles; the vase is certainly Paestan. But the affinities with Lucania are undoubted: the rather staring eyes, Dionysus' heavy chin, his five-branched thyrsus, the folds of the drapery at the waist of the maenad who sits on the right. Yet in spite of all the Paestan and Lucanian details the vase is composed after Attic work of about 350 B.C.: the picture gives none of the squareness of impression given by Assteas and Python; the local features are unobtrusive. Doubtless other vases of the same type could be found, if sought for.

There is a vase in the Hope Collection² and another in the same style, probably by the same hand, at Vienna³, that I should assign, though with less confidence than the Munich vase, to the early Paestum style. Here again most of the Paestan and Lucanian features appear: only the profiles, unlike those on the Munich krater, have little in common with those of the developed Paestan style; there is nothing heavy about the chins. They are, however, to judge from the shape and the less pronounced curve inwards of the handles, some years earlier in date than the Munich krater: one would, therefore, not expect the affinities with the later Paestan fabric to be so pronounced.

A Paestum vase of fairly early date in which Lucanian influence is very marked is a kalpis at Vienna⁴, showing Aphrodite, Hermes and Dionysus. Eyes and chins are heavy; Hermes with his raised foot and Dionysus with his lowered head, one leg crossed back behind the other and thyrsus leaning loosely against his arm, are thoroughly Lucanian types. Another rather early Paestum vase is the lepaste with lid in four segments in the British Museum (F 139), showing two Erotes and two women with ducks; here the Paestan features are well marked, but the influence of the late Attic vases of similar shape is obvious.

Even allowing for a possible conservatism of vase-shapes in provincial Paestum, I feel it difficult to put the beginnings of its vase-fabric, represented by the vases just discussed, later than 370 to 350 B.C. The epigraphical evidence adduced by Furtwängler⁵ and the shape of the bell-kraters⁶ combine to put the most flourishing period of the fabric round the year 310 B.C. The development at first must have been slow. The latest examples of the fabric⁷ would seem to date about 250 B.C.

I have ranged the vases which seem to me to be of Paestum fabric, but earlier than those hitherto attributed to that ware, under the heading "Early Paestum."

¹ *Röm. Mitt.* 1912, p. 173.

² No. 260 (pl. 35).

³ Hofmuseum, Laborde, I. pl. 4, No. 1 (reverse) and I. pl. 5 (obverse); *SK*, p. 223, No. 125.

⁴ K. K. Kabinet, *SK*, p. 188, No. 265; Laborde, II. pl. 1, No. 1, and pl. 2.

⁵ F.R. II. p. 154. Gabrici in *Ausonia*, 1910, pp. 56 ff., attributes on historical grounds the impossibly early date of 390 B.C. to Assteas.

⁶ E.g. of the Hope bell-krater with Orestes at Delphi (No. 267, pl. 37).

⁷ E.g. Patroni, fig. 45.

(vi) *Campania*

By far the most important Campanian fabric is the one attributed by Patroni¹ to Cumae: it is indeed the only Campanian fabric that contains vases—and these are rare—of artistic merit. Macchioro² is wrong in calling the earliest Cumae vases degenerate descendants of Ruvo 3: on the contrary, they include the best Campanian vases and they show no trace of Apulian influence. Examples are the Capo di Monte vase in the Hope Collection (No. 283, pls. 39 and 34), a kalpis at Naples (Heydemann, No. 2849), showing a battle of Greeks and Amazons, an amphora (elongated and with slightly twisted handles) at Leyden³, showing (a) the fight between Achilles and Memnon with psychostasia above, (b) two silens carrying εἰδωλα (or Erotes?) on their backs.

From the finest of these, the Capo di Monte vase, a good deal can be learnt about the Cumae fabric. It is made of the usual pale yellow clay and is embellished with the rose pigment that is peculiar to the Cumae fabric. It seems to me that there are two influences to be seen in it—Attic and Paestan. Perhaps the actual craft spread from Paestum, while the models for painting were Attic. There is a great difference between the two sides: the obverse is clearly inspired by the Attic battle-pieces of the late fifth and early fourth centuries⁴; the reverse, with its elongated female figures, by the Kertch type of vases. We can only date the vase late in the fourth century, assuming that the fine picture on the obverse is taken from some much earlier Attic original. The free use of yellow, the heaviness of the faces and the indented borders of the drapery on the reverse show the influence of Paestum.

The pretty little alabastron in the Hope Collection (No. 287, pl. 40) shows again the late Attic influence. The types, the colours, the general striving after daintiness and elegance recall Attic models of the Kertch period.

But the Cumaean potters allowed the art they learnt from Athens to degenerate quickly, having indeed produced only a few specimens of merit, and, as they degenerate, open themselves to other influences. First one finds the local costumes freely represented⁵; then one sees as in Lucania the influence of the late Apulian ware⁶; or again the influence of Paestum in the yellow dots marking the ground and in the fat, heavy figures⁷.

I have noted in the Cumae ware three different types of drawing: in one the lines are strong, thick, free and "oily"; in the second they are thin, careful and finicking; in the third they are not in relief at all, but broad and brown. The first is the commonest method; the second, of which Hope No. 284, pl. 38 is an example, is fairly frequent; the third is late and rare (Hope Nos. 297 and 298, pl. 38, in which local dress is seen, are examples).

The large number of vases found at S. Agata de' Goti, near the site of the ancient Saticula, suggested to Patroni⁸ a local fabric at that place. Unfortunately these vases are ordinary fourth century Attic bell-kraters and not a local fabric at all. It is quite unnecessary to suppose with Macchioro that we have a large local fabric (which he calls Saticula 1) close to late Attic: the Attic vase-merchant exported his wares wherever he could; Campania chose to buy from Athens rather than from Apulia.

Although the great majority of so-called Saticula vases are Attic, it seems likely that a

¹ pp. 79 ff. Gabrici in *Bullettino d' Arte*, 1911, p. 121, says that recent excavations support Patroni's hypothesis of a Cumaean fabric.

² *Röm. Mitt.* 1912, p. 176.

³ Millin, *Peint. de Vases*, 1. pls. 19–22; Millin-Reinach, p. 17.

⁴ The Melos amphora in the Louvre (F.R. pls. 96 and 97) and the allied pieces.

⁵ See Patroni, figs. 50, 55.

⁶ E.g. Patroni, fig. 52.

⁷ E.g. Hope No. 300, pl. 41.

⁸ pp. 92 ff.

small local Campanian fabric existed, consisting entirely of bell-kraters, which closely imitates the late Attic vases in a small way. One can conveniently call it Saticula, without committing oneself to the belief that it actually came from that place. Hope vases, Nos. 312-314, pls. 41 and 42, are examples. They are very near to Attic, perhaps the work of Attic artists settled in Campania.

I now come to several groups of vases that I can only call doubtful Campanian.

The first group, hitherto I believe unrecognised, is represented in the Hope Collection by vases Nos. 315-322. These are all bell-kraters of a rather dumpy shape, but there are a kotyle¹ and a lepaste² at Berlin of the same fabric. The earliest example I know (Hope bell-krater No. 315, pl. 42) derives its figures from Attic work of about the date of Meidias³. The curve of the maenad's body, the loose way in which she holds the thyrsus, the affected pose of her left hand upon her hip, all point to this. But there are other characteristics, at present not prominent, but about to be exaggerated in later vases of the group: the little curved lines emphasising the edge of the overfold below, the little semicircle marking her left knee beneath her chiton. Hope bell-kraters Nos. 316-317, pl. 42, are later and though still imitating Attic types exaggerate the characteristics of their class. On No. 316, for instance, one sees the little curved lines marking the bottom of the overfold multiplied and added to the bottom of the chitons; the little semicircle, used on No. 315 to mark the maenad's knee, is now repeated to excess: but there is a fine, if barbaric vigour of movement. I should perhaps have hesitated to class Hope vase No. 315 with the rest but for vases like the Berlin kotyle and lepaste mentioned above, which plainly show the connection. The lepaste shows on its cover a woman offering a box to an Eros and another woman. In style it is fairly close to Attic and resembles Hope No. 315, but the woman with the box and the Eros resemble closely the pointing woman and the silen on Hope No. 319. With some hesitation I have included No. 321 in the group. It has the same squat shape and a remnant of the same vigour and shows the thyrsus brandished horizontally as on No. 316; but Paestan influence has entered and brought the heavier profiles, the big fillet and the chain of yellow beads across the silen's chest. The most important vase of the group (which I should date 360-320 B.C.) is a large oinochoe at Vienna showing Hermes, Argus and Io in the midst of youths, women, silens and Erotes⁴.

In the second group of doubtful Campanian I class Hope bell-kraters Nos. 323-324, pl. 43, and an aryballos at Berlin⁵. The bell-kraters have very square bodies; the drawing is poor and scratchy; the figures are heavy. No. 324 is not very distant from the second type of Cumae fabric mentioned above (p. 18).

The third group is what Macchioro calls Saticula 2. Showing no signs of development from what I have called Saticula⁶ it may be better classed here as doubtful Campanian. It has a strong claim to being judged (among not a few competitors) as the ugliest of all South Italian vase-groups. The clay is a dirty yellow-grey; the drawing is large, careless and obtrusive; the usual three draped figures on the reverse, all facing in the same direction,

¹ Furtwängler, No. 3092.

² *Ibid.* No. 3082.

³ Naples bell-krater (Heydemann, No. 1941) showing (a) bearded silen, (b) deer, is of the same fabric and close in date.

⁴ K. K. Kabinet, *SK*, p. 229, No. 171; Laborde, II. pl. 4; *AZ*, 1873, p. 124, pl. 15. The following vases also belong to the group. (1) Bell-kraters: Brussels A 141, (a) young naked silen, (b) draped youth; Brussels A 727, (a) seated draped Dionysus, (b) youth; Dresden No. 517, (a) woman and maenad approaching stele,

(b) two youths; Vienna, Hofmuseum, Inv. No. 460, (a) two youths and a woman, (b) three youths (a good early example); Vienna, Hofmuseum, Inv. No. 917, (a) two youths, a boy with spears, a woman and a horse, (b) three youths (probably by the same hand as the last); B.M. F 38, B.M. F 61. (2) Kotylae: Brussels A 728, (a) maenad on rock, (b) draped youth; Brussels, (a) warrior, (b) horse.

⁵ Furtwängler, No. 3076.

⁶ Macchioro admits that it is quite unlike Saticula 1. *Röm. Mitt.* 1912, p. 175.

are larger and more staring and at the same time more bored with one another than any similar figures. The date is about 250 B.C.¹

Finally there is a little group, represented by Hope bell-krater No. 329 and called by Macchioro Saticula 3². It is rough careless work, with the lines very broad, but not showing the extreme decadence imputed to it by Macchioro. There is vitality and humour in the representation of the absurd little squire on the Hope bell-krater with his protruding belly, his snub-nose and his crest of great plumes. It is crude and primitive perhaps, but far better than the lifeless reminiscence of Attic work shown in the previous group.

¹ Examples are: bell-krater at Naples (Heydemann, No. 753) showing (a) symposium, (b) three draped women; bell-krater at Vienna, Hofmuseum (in the offices), *SK*, p. 197, No. 81; Laborde, II. p. 17, vignette 5 showing (a) Amazon on horseback attacking fallen

warrior, (b) two draped women; bell-krater at Vienna, Hofmuseum (in the offices) showing (a) woman standing and woman seated, (b) three draped women.

² *L.c.* p. 176.

CATALOGUE OF THE
HOPE COLLECTION OF VASES

I. CORINTHIAN

1. Alabastron. H. .21 m. Pale yellow clay. One small, pierced handle. Round outer mouth, dots. On upper mouth and on bottom, black tongues. On neck, tongues alternately black and purple bounded below by three black rings. Body divided into two zones by a pair of black rings.

Upper zone. Animals. Two horned goats placed heraldically, with heads lowered and horns joined, and a lioness.

Lower zone. Eight Revelling Men. They are bearded, and wear short chitons. Their hair is long and tied with bands. Three of them run l.; to l. of these another runs r. towards them. On l. again a group of two brawlers: the one on l. has fallen on his back; the one on r., having seized the fallen man's l. foot, prepares to give him a blow with a club. To l. again a man runs l. about to give a blow with an object in his r. hand. Finally to l. again a man dances r. with arms outstretched downwards and body rather bent forward.

There is a profusion of ground ornaments, chiefly rosettes. Incised lines used for figures and ground ornaments. Purple used for streaks on bodies of goats, mane and ribs of lioness, streaks on chitons and top of hair of revellers.

[Eton College Museum. Sale cat. 6 A.]

2. Alabastron. H. .21 m. Fabric and ornamentation as of no. 1, but tongues on neck all black. Body divided into two zones by two black lines.

Upper zone. Animals. Two groups, consisting each of a lion and lioness facing, separated by swans.

Lower zone. Warriors. Their bodies are hidden by shields, which are crossed by incisions. Their greaves are marked.

Purple is used for the lion's mane, under part of lioness' body, parts of wings of swan on front of vase, parts of shields.

[L. Browne. Sale cat. 8 A.]

3. Jar (pl. 1). H. .225 m. Shape, Wilisch, no. 11. Much mended and somewhat repainted. On shoulder, black tongue-pattern bounded above and below by rings. Under each arch of handles, a little owl. Scene runs round middle of vase bounded above by dots between black and crimson rings, below by black rings. 5 crimson rings round the black of the base.

Frieze of Animals. A goose flanked by two crested birds with oriental wings. This group flanked by two lionesses. The rest of the space is filled up by another lioness and a donkey.

There are ground ornaments, and incised lines are used for details. Crimson is used for parts of wings, blobs on fore-parts of bodies of the birds, and for dots on chest of lioness and donkey.

[Hon. C. Baring. Sale cat. 7.]

4. Jar. H. .155 m. Shape and ornamentation as of no. 3, only no owls beneath handles.

Frieze of Animals. In the middle of one side is a palmette ornament flanked by 2 crested birds with oriental wings. These are followed by a lioness on each side separated by a bird, perhaps an owl.

Purple dots over the whole scene; purple used for upper parts of wings, alternate feathers of tails of birds, for the ribs, necks, lower parts of bodies of lions.

[London, 50 Conduit St., Mr Lionel Harris. Sale cat. 9 A.]

5. Aryballos. H. .18 m. Shape, Wilisch, no. 14. Very pale grey clay. The pigment has faded. On outside of handle, black zigzag. Round outer mouth, dots. Scene covers body of vase and is bounded by 2 rings both above and below.

Frieze of Animals. Two standing, roaring lions, separated by lotus and palmette design. Their tails curl up. Then a large rosette and a bird.

Purple is used for necks, under parts of bodies, ribs, streaks on hind-quarters of lions; parts of wings, streaks on neck of bird; dots on lotus-design. Incised lines are used, but ground ornaments are few.

[L. Browne. Sale cat. 8 B.]

6. Aryballos. H. .06 m. Shape as last. Dull brown varnish. On upper mouth, rosette, the opening being the eye of the rosette. Outer mouth dotted.

Lotus pattern. It is large and elaborate and covers most of the body of the vase. At the back, a star. No incised lines. Purple is used on the lotus-design.

7. Amphora (pl. 1). H. .36 m. Much mended and a little restored. At base, double circle of rays, starting at different levels, but terminating at the same level. The rest of the vase is black except for a number of purple rings and a reserved panel on front and back. The panels are bounded above by a net-pattern in three rows, the middle one purple, each mesh containing a white dot.

A. **Sphinx.** She squats on her haunches r. and has bird-wings. In the field below her body is a rosette, to r. a pendent lotus-bell.

The body, neck and face of the sphinx are white, part of her wings and of the lotus-bell purple.

B. **Sphinx.** Similar in attitude, but facing l., and with oriental wings. In field, two rosettes.

The face and neck, the greater part of the wings, the ribs, and a line along the lower edge of the body are purple.

Incision freely used, but few ground ornaments.

[Howard. Sale cat. 10 c.]

8. Hydria. H. .27 m. Shape, Wilisch, no. 24. Between neck and shoulder, raised rim. At base, double circle of rays springing from different levels, as on no. 7. On front, reserved panel. The raised rim and the outer lip are purple, the rest of the vase is black with a number of purple rings.

Cock between two half-horses. The half-horses face one another; to either side is a large lotus-bud.

The horses' manes, and the crest and some of the feathers of the cock are purple. Careful and skilful use of incisions.

Ordinary technique of the latest Corinthian type.

[Mr Stephen Winkworth. Sale cat. 11 A.]

9. Lekythos. H. .225 m. Shape, Stephani, no. 120, but smaller handle and broader foot; not given in Wilisch or Furtwängler. Heavy cushion at neck. On shoulder black tongues. Technique as of last.

Two sphinxes. They face one another, squatting, separated by a large palmette.

Purple used for parts of sphinxes and palmette.

10. Lekythos (pl. 1). H. .27 m. Shape like no. 9. Much mended and repainted. On shoulder, purple and black tongues alternating. Round the belly, a green band between two red bands.

Swan between two sphinxes. The sphinxes face one another, squatting. The swan stands r. between them. Two black blobs as ground ornaments.

Purple is used on the figures and there are incisions.

11. Oinochoe. H. .20 m. Shape, Wilisch, no. 16. Squat shape, with trefoil lip. Moulded ring at neck. The vase is black except for a panel in front, bounded above by a tongue-pattern. Three purple rings below panel.

Swan between two sphinxes. The sphinxes face inwards, couchant. There are nine little rosettes in the field.

Purple used for swan's breast and alternate feathers of wings; for the same parts and faces of sphinxes.

[Mr Stephen Winkworth. Sale cat. 11 B.]

12. Kotyle (pl. 1). H. .09 m. Very pale, porous clay. Very delicate fabric. Straight horizontal handles. Decorated by ornamentation alone in zones round the vase. Above is a zone of joined lotus-bells alternately reversed, drawn partly by incisions bounded above and below by a black line. Then a zone of black. Then a band of two chains of semi-circles divided by dots, bounded above and below by a black line. Then another black zone with a purple ring on it. Finally, at base, ring of oblique tongues.

[Eton College Museum. Sale cat. 6 B.]

II. ATTIC BLACK-FIGURE

13. Amphora (pls. 1 and 2). H. .30 m. Dark, rich clay. The vase is unbroken, but there are some holes (now patched and varnished) breaking the figures in two insignificant places only. At base, black rays, bounded above and below by rings. Below panels, two rings. On neck, ring broken by handles. The panels are bounded above by a network of small palmettes and lotus-buds. The rings are purple, as are also parts of the lotus-and-palmette design.

A. Theseus killing the Minotaur. From the l. Theseus attacks the Minotaur. He wears a short chiton with a border of spirals, a small skin fastened over his l. shoulder and round his waist, and boots. Over his r. shoulder hangs a small scabbard. His hair is long, and is bound by a fillet. His helmet lies on the ground between his feet. He grasps the Minotaur by the horns with his l. hand, and having forced him onto one knee prepares to run him through with a little thin sword. The Minotaur has a human body, but a bull's head and tail; his body is covered with hairs, rendered by pricks. He kneels on his r. knee, grasping a stone in either hand, the l. arm raised above his head, the r. held out before him and bent at the elbow.

The central group is flanked by two women, facing inwards. The woman on the r. wears a garment, the upper part being sleeved and of plain stuff with a border of spirals, the skirt elaborately decorated with a design of checks containing alternately dots and diagonal squares with chevrons. Her hair is long and bound with a fillet. The other woman stands with her r. hand lowered, her l. raised in surprise or encouragement. Her hair is done like that of the first woman, and her dress is similarly ornamented. It consists of a chiton with overfold, closed up to the waist but open over the arms, the front and back overfolds being joined over the arm by a cord. Below the patterned part of the garment is a plain band with a border at the foot, beneath which again hang two peaks at the back. The same peaks, but much less noticeable, are to be seen on the first figure¹.

To either side again is a youth facing inwards. Both are nude, and have long hair bound with a fillet, and carry a spear in the inner hand.

Above the central part of the scene is the inscription ΤΑΒΕΙΔΕΣ ΕΠΟΙΕΣΕΝ.

Purple is used for Theseus' chiton, the crest of his helmet, the stone in the Minotaur's r. hand, the upper part of the garment of the woman on the r. and the band on the lower part of the other's dress, the dots in the design on both dresses, and the fillets of all the figures. Incised lines are freely used for the pattern on the dresses, the hairs on the Minotaur's body, etc. The hair of the male figures is indicated by incised wavy lines, that of the female figures being plain. No distinction is made between the male and the female eye.

B. Weighing scene. The centre of the scene is occupied by a large pair of scales hanging by a double cord from a hook or beam outside the picture. The double cord supports a small bar from which hangs a second double cord supporting the beam of the scales. This beam tapers at either end, and a set of three parallel lines drawn slantwise across it at a little distance from each end may indicate metal end-pieces. The pans are attached to the beam by a cord supporting a small cross-piece from which hang four cords attached to the pans themselves. In each pan is a large, rather shapeless object.

To either side sits a young man on a stool steadying the scales with his hands. Both wear long close-fitting chitons with short sleeves, that of the man on the left having a border of circles at the hem. This man is seated on a stool with crossed beast's legs, the other on one with tapering legs and cubical feet. Between the pans an older, bearded man, similarly dressed, advances r. bending over and holding out a third object like those in the pans. It may be a bundle which he is about to lay in the pan, or more probably a sack from which he tips grain or some such thing into the vessel in the pan.

Above, to the left, is the inscription ΚΥΤΑΡΧΟΣ ΚΑΥΟΣ, to the right, ΤΑΒΕΙΔΕΣ ΕΠΟΙΕΣΕ.

Purple is used for hair and beard².

On the obverse, the treatment of the subject is quite ordinary³.

¹ See below for further discussion of these costumes.

³ For a list of vases with this subject see Walters, II.

² Millin, *Mon. Inéd.* II. 15, says the men wear red caps, an obvious error. 109.

Some attempt has been made¹ to identify the attendant figures in scenes of this type by the help of vases on which they are inscribed "Ariadne" or "Minos." But when, as here, two youths and two maidens are shown, these identifications cannot be applied, and we may safely assume that the figures stand for the youths and maidens liberated by Theseus, for all of whom the artist could not find room. The youths ought not, indeed, to carry spears, as the legend says they were unarmed, but this is a detail which could easily be overlooked by the vase-painter.

The dress of the female figures, though of a type not unusual on black-figure vases, calls for some explanation. That of the figure on the l. is the usual Doric chiton with overfold and kolpos (the latter visible at the back), but with the unusual detail of the cord fastening the front and back overfolds across the arm. Below this cord, also across the arm, is a thin line, which, however, seems nothing more than a slip of the artist, who may have continued the lines across the chiton accidentally. It has been suggested² that the dress really consists of an Ionic chiton under the Doric one, beneath which it shows at the bottom, and that the "cord" over the arm indicates the sleeve showing through the slit in the Doric chiton. This hypothesis is, however, necessarily based on the old defective reproductions. From an examination of the vase itself the mark is clearly a cord joining the two overfolds, and not a sleeve.

The dress of the other figure is more unusual. It too resembles the Doric chiton in general effect, but there is no fastening on the shoulders, and there are distinct sleeves. Similar dresses are to be found on other black-figure vases, and in the figure of the winged Artemis on the François vase³. Kalkmann⁴ considers that here too a sleeved Ionic chiton is worn under the sleeveless Doric one, but that the artist simply lacked the skill to draw accurately the fastening of the Doric chiton over the sleeve of the other. He would explain the dress of the Artemis of the François vase in the same way. But if, as Kalkmann thinks, the artist was able to overcome this difficulty in the dress of the figure on the l., there is no reason why he should have drawn this one differently. Moreover, in the dress of the Artemis the sleeve is clearly set in with braiding or trimming. There can be no doubt of this, as the artist of the François vase has paid great attention to details and shows the fastening quite clearly on other figures.

We must therefore conclude that this dress is a variant of the Doric chiton, and is sewn up on the shoulders and provided with a short sleeve. This was Böhlau's⁵ view, and is supported by Pernice⁶, who points out that sewing gradually came into use in making the Doric dress, the sides being first sewn up (as clearly indicated on the François vase by the absence of fastenings or openings), then the shoulders sewn instead of pinned, so forming regular armholes, sometimes bordered with trimming, and finally short sleeves set in, as here.

The scene on the reverse offers several difficulties: what does it actually represent? how is the weighing performed? how are the scales suspended?

To begin with the last, a minor difficulty. The two cords supporting the cross-piece are clear, but the attachment of the beam to the cross-piece is difficult to make out. A double fastening such as seems to be indicated would seriously interfere with the mobility of the balance, and a cord to draw the two fastenings together would be superfluous, as they would naturally converge. The simplest explanation seems to be that the artist meant to indicate a loop of cord hanging from the cross-piece, passed round the beam and through

¹ By Stephani, *Theseus und Minotaurus*, p. 70.

² By Kalkmann in *Jahrb.* 1896, p. 48.

³ F.R. pl. 1.

⁴ *L.c.*

⁵ *Quaestiones de re vestitaria Graecorum*, p. 27.

⁶ In Gercke-Norden, *Einleitung in die Altertumswissenschaft*, II. 38.

itself so as to form a noose holding the beam; in his anxiety to show the noose he has put it on the front of the beam instead of on the top, where it would naturally come, but could not be seen. But is it not simpler still to suppose that the artist himself was not quite clear how the scales were suspended?

In discussing the second question, namely how the weighing is performed, Jahn has noted the absence of weights¹. The same thing occurs on two vases which afford the best comparison, the Arcesilas kylix² and an oinochoe at Vienna (Hofmuseum)³. On all three vases a bundle already weighed serves as the standard. It is usually said that the man in the centre is laying a second bundle into the right-hand pan, obviously a most unsatisfactory method of weighing; Panofka suggests that he is substituting a bundle of more nearly correct weight for one found to be wrong⁴. But the explanation originally proposed by Lanzi⁵, that he is pouring corn or some such substance into a vessel in the pan, seems both simple and probable.

The most difficult question of all is the interpretation of the subject, and though much ingenuity has been exercised in attempting to connect it with the subject of the obverse, no satisfactory result has been reached.

Probably we have simply a scene from daily life, with no ulterior meaning.

Some writers have seen a connection between *τάλαντα* and Taleides, making the scene a sort of signature of the potter⁶. Gerhard⁷ thinks that the scene may represent the weighing out of blood-money in requital for the death of the Minotaur. Starting from the hypothesis that the money prizes at Olympia represented blood-money for the death of Python, he gives the same explanation for the money coined at Metapontum for the games in honour of Achelous and inscribed 'Αχελαιο ἄεθλον⁸. Drawing an analogy between the bull-Achelous and the Minotaur, he supposes that there may have been games held in honour of the Minotaur, for which this money may have been a prize. He further suggests that the money may have been a substitute for human sacrifice, but admits that there is no evidence in support of this. De Luynes⁹ suggests that the scene represents the weighing of an annual tribute paid to Minos by the Athenians, money having been substituted for human victims. Or, alternatively, he thinks that the scene may represent the export of Cretan wares, comparing the Arcesilas kylix, and that the wares in question are probably bars of iron, since Crete was famous for iron from the time of the Idaean Dactyls onward. Millin¹⁰ tentatively suggests Minos, Aeacus, and Rhadamanthus weighing the fortunes of men, but decides that no explanation is satisfactory. Welcker¹¹ thinks that the scene shows tribute being weighed out, a burden from which democracy, of which Theseus is the hero, freed the people. None of these interpretations is likely to convince the modern archaeologist, nor has any better one yet been suggested.

Besides our vase, four others, all black-figure, from the workshop of Taleides are known. I can see no indication that they are by the same hand. They are as follows¹²:

1. Oinochoe. Petrograd, Stephani, no. 68. Heracles and the Nemean lion. Inscribed ΤΑΛΕΙΔΕΣ ΕΠΟΙΕΣΕΝ¹³.

¹ *Ber. sächs. Ges.* 1867, p. 100.

² Babelon, *Cabinet des Antiques*, pl. 12; Jahn, *l.c.* pl. 4, no. 3.

³ *SK*, p. 237, no. 236; Jahn, *l.c.* pl. 4, no. 2.

⁴ *Bild. ant. Leb.* p. 33.

⁵ *De' vasi antichi*, p. 148.

⁶ Minervini in *Bull. Nap.* i. 109, ii. 150; Panofka, *Namen d. Vasenbildner*, p. 7.

⁷ *AV*, ii. 113, note 128; *AZ*, 1844, p. 233, note 23.

⁸ Head, *HN*², p. 76.

⁹ *Rev. Philol.* 1847, p. 499.

¹⁰ *Mon. Inéd.* ii. 33.

¹¹ *Rh. Mus.* 1837, p. 147.

¹² The list is given by Nicole, *Rev. Arch.* iv. 1916, p. 383, corrected as regards the Berlin kylix by Hoppin, *AJA*, 1917, p. 309. For other lists see Klein, *Meist.*² p. 46; Brunn, *Gr. Kunst.* ii.² 501; Milliet, *Premières périodes de la céram. gr.* p. 82; Birch, *Ancient Pottery*, p. 345.

¹³ *WV*, 1889, pl. 4, no. 6.

2. Oinochoe. Now lost, formerly in the collection of L. Valeri at Toscanella. Dionysus and a flute-player. Inscribed ΔΙΟΝΥΣΙΟΣ ΚΑΒΙΑΣ ΚΑΒΟΣ ΤΑΒΕ...Ν ΝΕΟΚΒΕΙΔΕΣ ΚΑΒΟΣ ΧΑΙΡΕ ΚΑΙ ΠΙΕ¹.

3. Fragment of Oinochoe. Boston. Poseidon, Hermes, and two female figures. Inscribed ΤΑΒΕΙΔΕΣ ΕΠΟΙΕ².

4. Kylix. Berlin, no. 1762. Swan on either side. Inscribed ΤΑΒΕΙΔΕΣ ΠΟΙΕΞΕΝ ΤΑΒΕΙΔΕΣ ΠΟΙΕΞΕΝ³.

Another vase, mentioned by Birch, *l.c.*, appears to be identical with no. 2.

There is nothing remarkable about the inscriptions, except the use of the form κλιταρχος side by side with Ταλειδης. Kretschmer⁴ considers that the former does not represent the familiar κλειταρχος, but is derived from κλίνω and κλιτός, or may be a by-form of κριταρχος. The name Taleides is, according to him, not Attic⁵.

A silver fragment⁶ reproducing the scene on the reverse is undoubtedly a forgery.

The vase has been the subject of a large number of articles and discussions, now almost all obsolete. None of the reproductions which have hitherto appeared are at all accurate, most of them being copied from the very inadequate drawing by Hope published by Millin⁷, in which the proportions of the figures are entirely altered, being made short and broad, and the profiles of the faces and details of the figures are often quite wrong. The Minotaur's tail and Theseus' scabbard are omitted, and minor details of dress and accessories are frequently misrepresented. These faults are especially noticeable in the reproduction of the obverse.

Lanzi's⁸ reproduction is much better, though the scabbard and the lines on the beam of the scales are omitted. But the proportions are far better, and the Minotaur has a tail. This reproduction was presumably made after tracings taken by means of a *camera lucida*, since Inghirami⁹ states that the drawings published by him¹⁰ are based on such tracings sent to him by Lanzi, who had them done for his publication. Inghirami's reproduction as a whole is far better than Millin's, though the tail, the scabbard and the marks on the beam are still omitted. Some examples are coloured, blue representing the purple of the original. Moses¹¹ adds tail and scabbard, and gives the proportions more correctly: Dubois-Maisonneuve¹² points out and corrects Millin's omission of the Minotaur's tail. All the later reproductions are directly or indirectly copied from Millin, except that in Baumeister¹³, which is after Inghirami.

[Found near Girgenti. Formerly in the possession of D. Felice Nicolas, from whom Hope bought it. Viscount Cowdray. Sale cat. 16.]

Reproductions.

(a) Both sides.

Millin, *Mon. Inéd.* II. pls. 2-4; *Peint. de Vases*, II. pl. 61. Inghirami, *VF*, II. pls. 102-104; *WV*, 1889, pl. 5, no. 1 a-c.

(b) Obverse only.

Lanzi, *De' vasi antichi*, pl. 3. Millin, *Gall. Myth.* II. pl. 131, no. 490. Moses, pl. 5. Dubois-Maisonneuve, pl. 38, no. 1. Guignaut, pl. 199, no. 704.

¹ *WV*, 1889, pl. 4, no. 5; Gerhard, *AV*, pl. 316; *Bull. d. I.* 1845, p. 37.

² *Arch. Anz.* 1911, p. 476 (no picture).

³ *WV*, 1889, pl. 5, no. 5.

⁴ *Vasenschr.* p. 135.

⁵ *Ibid.* p. 74.

⁶ *Bull. Nap.* I. 109; II. 136; *Bull. d. I.* 1843, p. 52; *AZ*, 1843, p. 137; *Rev. Philol.* 1847, p. 501; Millin-Reinach, p. 78.

⁷ *Mon. Inéd.* II. pls. 2-4; *Peint. de Vases*, II. pl. 61.

⁸ *Op. cit.* pl. 3.

⁹ *VF*, II. 15.

¹⁰ *Ibid.* pls. 102-104.

¹¹ Pl. 5.

¹² Pl. 38, no. 1; p. 20, note 1.

¹³ III. 1965, fig. 210 c.

(c) *Reverse only.*

Panofka, *Bild. Ant. Leb.* pl. 16, no. 1. Jahn, *Ber. sächs. Ges. (Phil.-Hist. Klasse)*, 1867, pl. 4, no. 1. Baumeister, III. p. 1965, fig. 2101. Duruy, II. p. 181. Dar.-Sagl. III. 1223, fig. 4466.

Other references.

Millin, *Mon. Inéd.* II. 15 f. Lanzi, *De' vasi antichi*, pp. 147 f. Dubois-Maisonneuve, p. 20. Gerhard, *AV*, II. 113, note 128. Inghirami, *VF*, II. 7 f.; *Rh. Mus.* 1837, 147 f. Stephani, *Theseus und Minotaurus*, pp. 66 f.; *Bull. Nap.* I. 109, II. 150. Raoul-Rochette, *Lettre à M. Schorn*, pp. 17, 60, 449. Panofka, *Bild. ant. Leb.* p. 33; *Namen der Vasenbildner*, p. 7. *AZ*, 1844, p. 233, note 23. *Rev. Philol.* 1847, pp. 499 f. Welcker, *AD*, III. 497. Birch, *Ancient Pottery*, p. 345. Brunn, *Gr. Künst.* II.² 501; *Ber. sächs. Ges.* 1867, pp. 92 f. Dar.-Sagl. III. 1223. Klein, *Meist.*² p. 46. Wernicke, *Liebl.* p. 22. Millin-Reinach, pp. 77 f. Milliet, *Premières périodes de la céram. gr.* p. 82. Kretschmer, *Vaseninschr.* pp. 74, 135. Walters, I. 379, 380, II. 109; *Rev. Arch.* IV. 1916, p. 383. E. Langlotz, *Zur Zeitbestimmung der strengtrogfigurigen Vasenmalerei und der gleichzeitigen Plastik*, p. 16.

14. Amphora (pl. 3). H. .415 m. The belly has been slightly flattened on the obverse by contact before baking. At base, rays. Panels bounded above by joined lotus-buds and dots, below by two rings. On neck on obverse one line, on reverse two. The lines and rings are purple.

A. Flight of Aeneas. Aeneas advances r. He wears a crested helmet, a short chiton, and over it a breast-plate, thigh-pieces partly hidden by the chiton, and greaves. On his l. arm he carries a large notched shield, the inside toward us, the rim decorated with circles. Over his r. shoulder is a baldric which holds up a sword. On his back he carries Anchises, clasping his knees with his r. arm. Anchises looks back l., clasping Aeneas round the shoulders with his arms. He is draped in a himation and grasps a staff in his r. hand. On either side of Aeneas is a woman moving r. Both are draped in chiton and ample himation, decorated with dots in threes, and have bands in their hair. The woman on the r. turns her head back l. and seems to lead the way. She is probably Aphrodite. The other is probably Creusa. On the extreme l. a young Trojan goes r. He wears a short chiton and above it a breast-plate, on his head a peaked cap. Slung over his r. shoulder by a baldric is a large quiver, the cover open and hanging down. In his l. hand he holds a short curved bow, in his r. an axe.

Purple is used for Aphrodite's head-band, and for details of helmets and himatia; white for the nude parts of the female figures, decorative spots on their himatia, Creusa's head-band, Aeneas' baldric, circles ornamenting the rim of his shield and the thongs by which it is fastened to his arm, and the equipment of the Trojan warrior.

B. Dionysus and Thiasos. In the middle Dionysus stands r., looking round l. He wears chiton and himation worn like a shawl. In his r. hand he holds a vine-stock, in his l. a large cantharus. On either side a maenad dances toward him, her head turned away. Both have crowns of ivy in their hair. The one on the r. wears a chiton, above it a skin and then a himation. The other wears chiton and himation only, and has castanets in her upraised hands. On the l. a naked, bearded silen dances r., with castanets in his l. hand.

White is used for the nude parts of the female figures, and for the under part of the silen's tail; purple for Dionysus' beard and berries on the ivy crowns.

It is not possible to identify the Trojan warrior on the obverse with certainty. Reinach¹ suggests that he is the "personification des Troyens *in gen.*" He might be Ascanius, older than he is usually represented as being, or Achates.

The present vase is unlike any single one representing the flight of Aeneas from Troy, but has no feature that is not found on one or other of the series². The vase that most resembles this one is a b.-f. amphora in the British Museum³. It lacks, however, the second woman, and the Trojan warrior flees to the l. Here he can hardly be Ascanius or

¹ *Rép. Vases*, II. 333.

² Enumerated by Overbeck, *Gall. her. Bildw.* I. 619. They are almost all b.-f.

³ B 173.

Achates, and we shall be safer in regarding the warrior on the Hope vase as merely typical of the Trojans.

The style of the vase is advanced black-figure and is fairly careful.

[Cambridge, Fitzwilliam Museum. Sale cat. 31, pl. 1. Tischbein, iv. pl. 61.]

15. Neck amphora (pl. 3). H. .47 m. Skilfully pieced together and slightly restored at the cracks. The handles are in four rolls. On neck, addorsed palmettes in pairs, alternating with similar lotus-bells, all joined by a horizontal chain. Moulded rim between neck and shoulder. On shoulder alternate black and purple tongues, below which is a frieze of small figures. At base, rays. Above them, key-pattern; then joined lotus-buds with dots; then key-pattern. On sides of body below handles spiral pattern with four tiny palmettes. All ornamentation very delicate and precise.

A. (i) On neck. **Combat of warriors.**

(ii) On body. **Marriage procession.**

(i) The scene consists of three groups of three warriors, separated by a horseman. Each group consists of a warrior in the middle, who has been forced onto his knee, being attacked by the outer two. They are all clothed in complete suits of armour, but the shields are some notched, some round. They fight with spears. The horsemen face inwards, and are nude except for chlamydes. They have spears in their outer hands.

Purple and white are freely used, with incised lines for inner markings.

(ii) A car stands at rest with four horses *r.* The horses stand in pairs. They are of thin, bony, but graceful build. Only two tails are shown, and only three of the manes. The chest-straps have little tassels below. In the car stand a man and a woman, presumably the bridegroom and bride, the woman being the nearer. The man is bearded, crowned with a garland of leaves and draped in a himation ornamented with circles of dots and a broad border. He grasps the chariot-rail with one hand. The woman is crowned likewise, her hair being in a roll on the neck. She wears a Doric chiton with overfold, elaborately incised with squares in which are detached keys, and a thin necklace round her neck. She holds the reins. On the far side of the chariot stands another woman, probably the mother of the bride, facing the pair in the chariot. She is dressed like the first woman, except that her hair is loose behind and that the decoration of her chiton consists of squares or crosses instead of keys. Her *r.* arm is bent upward. Behind the horses stands a young lyre-player *r.* His hair is looped behind and caught up by a wreath, and he wears a long chiton with coloured bands and incised borders across the chest and at the bottom, and a himation ornamented with incised swastikas, stars and crosses. He carries a large lyre with seven strings, which he is in the act of twanging with his *l.* hand. To the *r.*, almost under the horses' noses, a small boy moves *r.* He wears a chiton with coloured border and a himation ornamented with incised crosses and a band of colour. His hair is dressed like that of the lyre-player.

The nude parts of the women, the second horse from the front, and the lyre are white. The eyes of the white figures (women and horse) have purple pupils, those of the others being incised. Purple is used for the garlands of the two women and of the man in the chariot, for the stripes on the clothing of the boy and the two men, for the chest-straps of the horses, and for parts of the chariot. Incised lines are used for the inner markings, for the outlines of the horses and the manes and tails of the first and fourth.

B. (i) On neck. **Single combat.**

(ii) On body. **Marriage procession.**

(i) In the middle, a duel of two warriors; on either side of them a draped warrior, their seconds; on either side again a squire holding his master's horse; then two more draped men, perhaps judges; finally two gorgons, with both high-curled and ordinary wings, flying outwards, but looking back towards the fight.

(ii) This scene practically reproduces the scene on the body of the obverse, with rather less elaboration of detail. The women wear fillets instead of garlands. There is no white horse. Instead of the lyre-player is an old man standing *l.*; he wears a chiton and himation and holds a staff in his *r.* hand.

Accessory colours and incised lines are more sparingly used than on the obverse. The women's fillets are purple, the old man's hair and beard white. Only the edges of the horses' manes are incised, instead of the whole.

The subjects show nothing peculiar. The only point is whether the gorgons are merely ornamental or whether they represent the warriors' souls, as is sometimes the case¹.

The vase is among the finest black-figure. The outlines and incisions are of a sureness and a delicacy that are rare on black-figure vases and are connected with the schools of Amasis, Execias and Nearchus. Of these artists the present vase seems to be connected most closely with Execias. Amasis' work lacks the pure if somewhat metallic effect of the present vase, and Nearchus, if his one extant fragment can form a basis of style², shows a certain scratchiness that is alien to it. With Execias, however, the relation is close. The spirals below the handles are rare, but are found on works of both Amasis³ and Execias⁴.

[New York, Metropolitan Museum. Sale cat. 33. *AJA*, 1922, p. 61, fig. 1.]

16. Neck amphora (pl. 4). H. .32 m. The vase has been much broken and mended. The obverse is whole except for part of Heracles' r. leg, but not easy to make out; the reverse is much restored, the figure of a fallen warrior being put in from another vase, and the legs of the fighters being restored with one exception. Moulded ring between neck and shoulder; cushion between base and foot. Handles in three rolls. On neck, addorsed palmettes in pairs, alternating with similar lotus-bells, all joined by a horizontal chain. On shoulder, tongues. At base, rays; above them, joined lotus-buds; above these, key-pattern. Below handles, pattern of sparse lotus-bells and palmettes.

A. Heracles and the Nemean lion. Two sprays of conventional b.-f. plant with berries form the background. In the middle stands Athena, her legs r., body front and head l. She wears a high-crested helmet, a short-sleeved chiton, girded with a broad belt and aegis, worn apparently round her back, and on which two of the snakes rear threateningly from behind over her shoulders. Her l. arm is extended and raised; in her r. hand she holds a spear horizontally across her body. In front of her on the ground Heracles wrestles with the Nemean lion. Heracles, on the l., is naked and has a band in his hair. His body is on top of the lion's head. He has his l. arm tight round the lion's neck, while with his r. arm he grasps the animal's flank. The lion, which has a shaggy back, is exhausted and gasps for breath. Its l. hind leg is raised and pressed onto Heracles' head, but apparently has not the force to do him any harm. On the l. hang Heracles' chiton, club, and sword, on the r. his bow (short and double-curved) and quiver, which contains four arrows.

White is used for the nude parts of Athena and the spots on her aegis, for the teeth of the lion and a streak on the under-part of its body, the baldric of the quiver and some dots on it, the baldric and hilt of the sword, and the berries of the plant in the background. Purple is used for Heracles' beard and the fillet in his hair, and the spots on his drapery, a line down the front of Athena's chiton below the waist and a streak on her helmet.

B. Combat of warriors. Two warriors face and attack each other with spears. They wear short chitons, breast-plates, helmets, possibly greaves, and carry swords. The shield of the warrior on the r. is seen from the front, that of the other from behind; the device on the former is the body of a chariot.

The figure of a third warrior on the ground below is on a fragment of another vase inserted here.

White is used for part of the helmet, for the baldrics of the swords, for the tip of the sheath of the left-hand warrior's sword, and for part of his shield-strap, and for the device on the shield of the other. Their chitons are dotted with white and purple. Purple is also found on the rim of the left-hand warrior's shield, and in dots on the shield of the other.

The subject of Heracles' struggle with the Nemean lion as treated on vases has been exhaustively discussed by Luce⁵, who finds that there are two types, each with variants: (I) Heracles and lion both standing, (II) Heracles bending over the lion. He gives a classified list of vases⁶, to which our vase should be added under II B, amphorae.

[Lord Leverhulme. Sale cat. 20 A.]

¹ On this subject see Weicker, *Der Seelenvogel*, p. 30.

² *WV*, 1888, pl. 4, no. 3.

³ *Bibl. Nat.* no. 222.

⁴ B.M. B 210.

⁵ *AJA*, 1918, pp. 440 ff.

⁶ *Ibid.* p. 460.

17. Neck amphora. H. .40 m. Much mended, somewhat restored, surface in bad condition. Shape and ornamentation as for no. 16, only there is no key-pattern round the lower body.

A. Heracles fighting Amazons. This side is so chipped and corroded, that the scene is difficult to make out. Below in the middle seems to be a fallen Amazon with spear and shield, somewhat huddled up. Striding above her r., with legs far apart, is Heracles. He wears his lion's skin, the lion's head on his head, its back on his back. In his r. hand he swings a club, about to deal a blow at the Amazon below. He has a large head and large fierce eye. To r. and l. is an Amazon wearing short chiton and high-crested helmet and carrying spear and shield. The one on the r. attacks. She also wears a sword. Her shield is seen obliquely. The one on the l. runs away turning her head back r.

The nude parts of the Amazons are in white, the upper parts of their helmet-crests purple.

B. Youth on horseback. Horse and horseman front us, but the heads are in profile. The youth is nude. His hair is rolled in front. He carries two lances. Behind the horse is a dog l. On either side is a warrior facing l. They have helmets, spears, greaves and shields, which hide their bodies. The one on the l. has his head turned r. The device on his shield is three white rings; that on the other's a white leg.

The devices on the shields and the upper parts of the crests are white, the rims of the shields purple.

The obverse was a fine, spirited composition.

18. Neck amphora. H. .33 m. Ornamentation as on no. 16.

A. Dionysus, silens and maenads. In the middle stands Dionysus r., wearing chiton and himation. On his head is an ivy-crown. Behind him is a goat r. with lowered head. On either side is a group of a silen and a maenad. The silens are naked and stand on the l., the maenads are draped like Dionysus and stand on the r. They have their r. arms round the silens' necks. Both pairs move r.

White (now faded) was used for the dots on Dionysus' chiton and for the nude parts of the maenads, purple for Dionysus' crown and streaks on his himation.

B. Dionysus between two silens. Dionysus is of the same type as on the obverse. The silens face inwards and are ithyphallic.

The silens wear purple fillets and have purple streaks on their tails.

Unimportant work.

[Lord Leverhulme. Sale cat. 24 A.]

19. Neck amphora. H. .305 m. Much broken and somewhat restored. On neck, on either side, three joined palmettes alternately reversed. On shoulder, above scenes, tongues. Beneath handles, sparse palmette and lotus-bell pattern. At base, rays, and above them key-pattern.

A. Woman riding bull. The bull goes r. The woman turns her head l. She wears a chiton and a himation wrapped round her neck in front, the ends passing over her shoulders and hanging down behind. In her hair is a spiked crown and in her upraised r. hand castanets.

B. The same.

Purple is used for the woman's crown, spots on her himation, and a streak on the bull's neck.

The subject probably does not represent Europa, but rather a maenad riding on a bull. This subject is fairly common on black-figure vases, and the fact that it is often repeated on the same vase (in one instance¹ no less than five times) proves that the identification with Europa is by no means always possible². Dionysus is connected with a bull and is found riding on it. Most amphorae of the class to which the present vase belongs have Dionysiac subjects: it is therefore highly probable that the subject here is Dionysiac also and shows a maenad on a bull.

Unimportant work.

[Hon. C. Baring. Sale cat. 22 c.]

20. Neck amphora. H. .27 m. Ornamentation as on no. 19, only on obverse of neck, instead of palmettes, addorsed palmettes in pairs, alternating with similar lotus-bells, all joined by a horizontal chain.

¹ B.-f. kyathos at Berlin, no. 2097.

² See further Jahn, *Entführung der Europa*, p. 17,

where instances are also given of two women riding on a bull, and of distinguishing attributes sometimes added.

A. **Quadriga.** It is driven three-quarter r. The charioteer is a youth wearing a long chiton and a fillet in his hair. He holds the reins and a whip. The artist's attempt at a three-quarter rendering has caused a muddle. The near horse is drawn in profile; the next two have necks profile, but faces full-face and their noses touching; the last horse's head and neck are in profile. There are visible ten fore- and ten back-legs. Either the artist must have mistaken the number or a trace-horse must be imagined. The chariot wheels and axle are put in correctly, but the body of the car is left out, and the charioteer appears from behind the first horse.

The charioteer's chiton is white, his fillet, the chest-straps and part of the manes of the horses are purple.

B. **Silen pursuing maenad.** A maenad on r. goes r. She is roughly draped in chiton and himation. She turns her head l. From the l. a naked bearded silen pursues her.

The maenad's chiton is spotted with purple and yellow; the silen's beard is purple.

Rough work.

[Miss Winifred Lamb. Sale cat. 19 B.]

21. Neck amphora. H. .265 m. Companion vase to no. 20. Much broken and considerably restored.

A. **Quadriga.** It is of the usual type and faces r. The charioteer is beardless; he wears a long chiton and a belt. He holds the reins and a whip. Behind the chariot stands a warrior. He stands r., his head l. He has helmet, large round shield, below which appear ends of drapery, two spears, and greaves.

White is used for the charioteer's chiton, the fore-legs of one horse, the warrior's shield and crest; purple for the manes, tails and chest-straps of the horses, and for some details of the chariot.

B. **Warriors and old men.** There are two warriors with an old man on either side of them. The warriors stand l., one behind the other. They both wear greaves. The near warrior wears a crested helmet and a round shield with an octopus as device, and carries two spears. The far warrior is mostly hidden. He wears a peaked cap and carries a bow. The old men face inwards. They are muffled in their himatia and hold a staff in their far hands.

White is used for the near warrior's crest, the device on his shield, the old men's hair and beards. The drapery of the old men is ornamented with purple spots.

[Lord Leverhulme. Sale cat. 18 B.]

22. Neck amphora. H. .23 m. On neck on each side three joined palmettes alternately reversed. On shoulder, tongues. At base, rays. Above these, black band.

A. **Dionysus and Ariadne between eyes.** To either side is a large prophylactic eye and eyebrow. Between them stand Dionysus on the l. and Ariadne on the r. facing. Dionysus is draped in a long chiton and himation. He has long hair, crowned with a heavy ivy-garland. In his l. hand he holds a large horn. Ariadne wears a long chiton, the over-fold of which is drawn up as a veil over the back of her head. She raises her r. hand, which is covered by drapery, to her face. A spray of conventional plant with vine-clusters rises in the background.

White is used for upper part of Dionysus' horn, Ariadne's nude parts, spots on her chiton, parts of prophylactic eyes; purple is used for Dionysus' beard and streaks on himation, spots on Ariadne's chiton.

B. **Three armed warriors.** The outside warriors are alike. They advance l., carrying round shields, which hide their bodies from nose to knee. They wear tall crested helmets and carry two spears in the r. hand. From beneath their shields behind appears the extremity of some garment. The middle warrior is a bowman. He wears a short chiton and a peaked helmet. Over his chest are crossed bands. Over his back is a quiver. From its mouth falls a fringed cloth, the quiver-cover. In his l. hand he holds a long bow.

White is used for crests on helmets, rings on shields, spots on chiton and quiver of middle warrior, also the straps crossed over his chest; purple is used for rims of shields, front of helmet.

[Eton College Museum. Sale cat. 17 D.]

23. Neck amphora. H. .26 m. Ornamentation as on no. 22, except that instead of black band above rays at base there is band of large black blobs.

A. **Silen chasing woman.** They move r. The silen is naked and ithyphallic. The woman wears chiton and himation, ornamented with dots. Between the two rises a spray of conventional plant with fruit.

The silen's beard and tail are purple, the dots on the woman's chiton are purple and white, the fruit on the plant white.

B. **Dionysus on mule.** They go r. Dionysus wears short chiton and himation bunched up and thrown round his neck in front, the ends falling over the shoulder and brought forward under the arms. On his head is an ivy-crown. His arms are bent across his body and hold two conventional plant-sprays with fruit.

Dionysus' beard is purple, his garments ornamented with purple and white dots; the fruit on the sprays is white.

[Lord Leverhulme. Sale cat. 20 B.]

24. **Neck amphora.** H. .235 m. On neck addorsed palmettes in pairs, alternating with similar lotus-bells, all joined by a horizontal chain. Below handles sparse palmette and lotus-pattern. At base, rays, and above these a small band of b.-f. deer and lions.

A. **Dionysus and Ariadne.** Dionysus stands r. He wears a chiton and himation above, a thick ivy-wreath on his head. In his l. hand is a horn. Ariadne walks r., looking back l. She wears chiton and himation. In the background rises a conventional plant-spray with fruit.

White is used for the nude parts of Ariadne, the chiton of Dionysus and the fruit on the plant; the himatia of both figures are ornamented with purple spots.

B. **Two armed warriors.** They stand l. They wear crested helmets, and carry two spears each. Their bodies are hidden by round shields with devices upon them. The ends of their garments are visible below.

The devices are white.

25. **Neck amphora.** H. .15 m. One handle missing. On neck addorsed palmettes in pairs, alternating with similar lotus-bells, all joined by a horizontal chain. On shoulders, small tongues. Below handles, a large ivy-leaf. At base, rays. Above them, a black band, on which is a purple ring.

A. **Seated man and woman.** They sit r., the man on l. He sits on a square object, wearing ample himation and a fillet in his hair. He is beardless. He holds a horn in his l. hand. The woman is similarly draped. She sits on a chair with crossed beast's legs, turning round l. toward the man and grasping the bottom of the horn with her r. hand. Probably she is offering it to him. A conventional plant with fruit rises in the background.

The man's fillet is purple, himatia are dotted with purple and white, the man's feet and the fruit on the plant are white.

B. **Two crouching warriors.** They crouch l. and are almost hidden behind the round shields they carry. They wear crested helmets and greaves, and carry two spears each. On the shields are devices, the first an anchor, the second a leg. From beneath the shields project the edges of garments. Above the scene, the letter K repeated many times.

The helmets have purple and white details, and the greaves and lower edges of the garments are partly purple. The devices on the shields are white.

[Lord Leverhulme. Sale cat. 14 B.]

26. **Amphora** (pl. 3). H. .39 m. Shape is that of Panathenaic amphorae. Considerably mended and restored, but most of scenes genuine. On neck, addorsed palmettes in pairs, alternating with similar lotus-bells, all joined by a horizontal chain. The scenes are in panels, bounded above by tongues, below by joined lotus-buds and dots.

A. **Athena killing Enceladus.** On the r. Athena advances l. She wears a long chiton and small himation above it. Her hair is long, and on her head she wears a high-crested helmet. She attacks with a spear in her r. hand. On her l. arm she carries a shield, with a horse as device. On the l. is Enceladus. He has fallen back onto his r. knee, the l. leg being extended. He wears a short chiton and over it a breast-plate, a Corinthian helmet, greaves, and at his l. side a scabbard. On his l. arm is a shield seen from the side. The device is uncertain, possibly a chariot without the wheels. In his r. hand is a spear, the point resting on the ground.

White is used for the nude parts of Athena and the shield-devices; purple for rims of shields, details of helmets, streak on Athena's himation.

B. Warrior taking omens. On the l. stands an old man r. He is bearded, partly bald and has a fillet in his hair. He wears chiton and himation. In his r. hand is a lotus-staff. His l. hand is raised as if in salutation. Opposite him stands a tall warrior, his body and thighs almost hidden by a large round shield, carried on his l. arm, with a ram's head facing us as device. He wears Corinthian helmet, greaves, and carries a spear in his r. hand. Between these two and facing the warrior is a small naked boy with a fillet in his hair. He holds in his arms a liver, which he holds out to the warrior for inspection. The warrior touches it with his r. hand. Immediately to r. and largely hidden by the first warrior's shield stands a second warrior l. He turns his head r. He wears a peaked cap, chiton, quiver and greaves. On the r. again stands a second old man, similarly dressed to the first. His legs are r., body front, head l. These last two figures are distinctly crowded: the artist seems to have changed his mind while he was drawing his picture or to have misjudged his space.

White is used for the crest of the warrior's helmet, the device on his shield, and for the old man's hair and beard; purple for some spots on the old man's himation, the fillets worn by him and by the boy, and the front of the second warrior's peaked cap; crimson for the liver carried by the boy.

The warrior on the reverse is taking the omens before his departure, by means of inspecting the liver of the victim¹. There are five vases besides ours on which such a scene is shown. As previous lists² are incomplete, it may be well to enumerate the vases.

1. B.-f. amphora in British Museum B 171. De Witte, *Cat. Durand*, no. 375.
2. B.-f. amphora. Panofka, *Cab. Pourtalès*, pl. 12; Dubois, *Description des Antiques des collections...Pourtalès*, no. 194; *Cat. de Vente de la collection Pourtalès*, no. 205; Blecher, *De extispicio*, pl. 2, no. 2.
3. B.-f. amphora. Dubois, *Cat. des vases grecs de la collection Pancoucke*, no. 100.
4. R.-f. amphora at Würzburg. F.R., pl. 103; Dar.-Sagl. II. 297, fig. 2471; Gerhard, *AV*, pl. 267; Blecher, *l.c.*, pl. 2, no. 1.
5. R.-f. amphora. Louvre G 46. Pottier, *Vases antiques du Louvre*, II. pl. 93, G 46.

The vase seen by Panofka for sale in Rome³ is evidently ours.

From the freedom of drawing it is clear that the vase is a very late example of black-figure work, painted at a time when the red-figure technique was thoroughly established. Perhaps the painter was influenced by the convention of using the black-figure technique for the Panathenaic amphorae. The shape of our vase is Panathenaic and the figure of Athena with her shield and threatening spear is of the type represented on the obverse of these vases. The picture of Athena and Enceladus is finely composed with its effective contrast between the giant's nerveless grasp of his spear and the goddess' vigour.

[Cambridge, Fitzwilliam Museum. Sale cat. 23 A, pl. 1; Panofka, *Cab. Pourtalès*, p. 62, note 12.]

27. Panathenaic amphora (pl. 5). H. .31 m. Shape, Furtwängler 28. Pale clay. On neck on each side three joined palmettes alternately reversed. At base, rays. Scenes in panels bounded above by tongues.

A. Athena. On either side is a thin Doric column with heavy capital and on it a disc. Between the two Athena advances l. She wears a high-crested helmet, peplos and aegis. She wields a spear in her r. hand; on her l. arm she carries a shield with a serpent as device.

The nude parts of Athena and the device on the shield are in white.

B. Flute-player. The top of the scene is bounded by a black streak. In the middle stands a flute-player r. His hair is rolled at the back and he wears a long, loose chiton. He is blowing the double flutes, with distended cheeks. On either side, facing inwards, stands a youth clothed in himation. The youth

¹ On this subject as treated on vases see Blecher, *De extispicio*, in *Religionsgeschichtliche Versuche*, II. 171 ff.; Dar.-Sagl. II. 297; Halliday, *Greek Divination*, p. 186.

² The most complete is given by Lenormant in *Gaz. Arch.* 1880, p. 208, note 1.

³ *Cab. Pourtalès*, p. 62, note 12.

on the r. has his hair rolled in front and holds a staff in his r. hand. The youth on the l. has his hair rolled behind. He leans on a staff with his l. arm-pit and holds another staff horizontally in his r. hand. His l. hand is raised as if in admiration or encouragement.

It is uncertain whether this vase is to be considered as a regular Panathenaic amphora or not. The very pale clay and the discs on the columns are unusual. The shape is also unusual but can be paralleled. As to the subject, the flute-player on the reverse is the centre of attention and must be considered as competing himself for the prize and not as accompanying a singer. That the youths at the sides are to be considered as spectators or backers is shown by another Panathenaic amphora, at Castle Ashby¹, where a flute-player is represented playing between two seated figures. The black streak above the figures may possibly be more than pure ornament and represent an awning under which the competitors could perform.

As to date, Plutarch² says that Pericles instituted the musical contests at the Panathenaea. The scholiast on Pindar³, however, speaks of a flute contest at the Panathenaea, and two sixth-century Panathenaic amphorae⁴ actually show flute contests. Plutarch's passage therefore must either be wrong or point to some reorganisation by Pericles and can give no indication of date. The fairly free style of the present vase would suggest that its date is somewhere near the middle of the fifth century.

[Mr Stephen Winkworth. Sale cat. 30.]

28. Panathenaic amphoriskos (pl. 5). H. .09 m. Foot is high and a little splayed. On neck on each side, a rough palmette. On shoulders, tongues. Scenes are in panels. Shiny, metallic varnish carelessly spread on. No incisions.

A. **Athena.** She advances r., wearing helmet and ample flowing peplos. On her l. arm is a shield seen from the side; in her r. hand a spear. There are no inner details. She is merely a rough, black silhouette.

B. **Two torch-racers.** They are nude and wear spikes in their hair. The one on the l. runs r. turning his head back r.; the one on the r. walks l. his r. arm outstretched, holding a flaming torch in his l. hand.

On torch-races see comment on no. 157, p. 94.

That torch-races were held at the Panathenaea is known, but only one other Panathenaic vase besides the present one actually shows the subject. There is a similar amphoriskos in the British Museum⁵. The date of the present vase is shown to be late fourth century, by the shape (the high foot being characteristic of the latest class of Panathenaic amphorae) and the fact that Athena faces r., which dates the vase after 336 B.C. There is another vase of this class in the Habich Collection at Cassel⁶. That they were used as playthings is hardly to be doubted.

29. Pelike (pl. 5). H. .29 m. The shape, tall and with little handles, is very rare and practically the earliest form of pelike that we have. The surface is very badly preserved and discoloured. On neck, on either side, three joined palmettes alternately reversed. Panels on either side bounded above by tongues.

A. **Two Amazons arming.** Both stand r. The one on the l. is clothed orientally with peaked hat and anaxyrides. She has a large heavy quiver hung over her shoulder, in her l. hand a stout curved bow. She holds up her r. hand as if in conversation with the other Amazon. The Amazon on the r. is clothed in Greek manner, with Corinthian helmet, short close chiton and greaves. A sword is slung over her shoulders. Her shield rests on the ground and leans against her thighs. She has two spears in her r. hand. Her body fronts us and she turns her head back l. She seems about to stoop and pick up her shield.

¹ *AZ*, 1881, p. 303.

² *Pericles*, 13. For passages bearing on the Μουσικὸς Ἀγών see Michaelis, *Parthenon*, p. 322.

³ *Pyth.* xii.

⁴ The Castle Ashby vase mentioned above and one discussed by Heinze in *Bonner Studien*, 1890, p. 240.

⁵ *JHS*, 1898, p. 300.

⁶ *Arch. Anz.* 1898, p. 192, fig. 11.

White is used for the nude parts of the figures, and for details of the helmet and sword; the garments are ornamented with purple spots.

B. Silen and woman. The two dance together r., the silen behind the woman and only partly visible. He is naked, except for a skin over the l. arm, and ithyphallic. His face fronts us. The woman turns her head back l. as she goes. She wears chiton, himation, and a sakkos on her head.

White is used for the nude parts of the woman, purple for spots on the garments.

There is nothing remarkable about the vase except the shape. The painting is rough.

[Eton College Museum. Sale cat. 17 c.]

30. Pelike. H. .18 m. Shape, Furtwängler, no. 42. Entirely black except for panels on either side, bounded above and to sides by a double row of dots.

A. Dionysus and Ariadne. They sit r. on square seats, apparently of stone, the sides of which are decorated above with rectangular panels. Dionysus is bearded and long-haired, and wears a sewn chiton and in his hair a fillet and ivy-crown. In his r. hand he holds up a kantharos, in his l. a plant-spray. On the r. sits Ariadne, wearing a long chiton and a fillet in her hair. She holds her arms horizontally across her body and turns her head round l. to look at Dionysus.

White (now considerably faded) is used for the nude parts of Ariadne, the fillets and details of the drapery of both figures; also for the panels on the seats.

B. Dionysus and silen. On the l. Dionysus rides an ithyphallic mule r. He wears a short chiton and himation, and a fillet in his hair, and holds the reins. On the r. a nude silen goes r., turning back his head, his arms crossed in front of his body. In his hair is a fillet.

The fillets, the mouth of the mule and the outline of its chest and belly are white.

31. Lekythos (pl. 6). H. .36 m. Much broken, but pieced together with few restorations. White paint largely flaked off. Archaic shape, with large oval body and small neck. Mouth, base, and foot varnished black. Neck plain. On shoulder, above, tongues; below, large joined lotus-buds. Above base, two black rings with a purple line on each, the upper serving as base for the design, which covers three-quarters of the body.

Poseidon, Heracles, and Hermes fishing. Below is the sea, which has a wavy surface bounded by a line to represent foam. From the sea rise three rocks, with large patches upon them, probably sea-weed. From the middle rock grow plants and a flower. On the left-hand rock sits Poseidon r., wearing a bordered chiton and himation. His hair and beard are long. In his r. hand he holds his trident, in his l. a fish, which he has just spiked. On the middle rock squats Heracles r. He is clad in the lion's skin, and has a quiver over his l. shoulder and a sword at his l. side. In his r. hand he holds a bow, with which he is angling, the bow-string serving for line. On the right-hand rock sits Hermes l. He is bearded, wears petasos, chlamys and high boots, and in his r. hand he holds his kerykeion, which passes, notwithstanding, the l. side of his body. His l. hand is outstretched, and below it is a square object, which, from the action of his fingers, he seems to be holding up by means of a string, now invisible.

White is used for the foam, patches of sea-weed, the flower on the middle rock, the hilt of Heracles' sword, his baldric, the teeth of the lion's head, and perhaps Hermes' petasos. The beards of Poseidon and Hermes were once purple.

The fish's mouth and the space between it and the trident are a restoration. One of the plants rising from the middle rock intersects the spikes of the trident and causes some confusion of drawing, which the restoration makes the more difficult. The line which joins the middle and lower spikes of the trident is really the plant, but the artist, not liking the effect, changed his mind, left this piece without berries, and began the plant again from the upper spike. The restorer thought this line to be a fishing-line attached to the trident and restored the fish's mouth as hooked to it. This mistake was made in the original publication and repeated till my republication. The line below the middle spike of the trident seems to be a mere slip of the brush.

The methods by which Poseidon and Heracles are fishing are plain enough, but that used by Hermes is a little difficult to make out. The ancients knew of four instruments of

fishing, the line, the net, the weel, and the trident. All except the third seem unsuitable here, and even with that the difficulty arises that the square object is too small to be a weel and indeed of the wrong shape. Oppian¹, however, in speaking of fishing with weels, mentions the use of a cork as a float, which the object in question may very well be.

Poseidon's trident is interesting; it is made of a short, curved stick lashed to a long, straight one, so that three spikes are formed. It is a rude and primitive kind of fish-spear. Occurring on so early a work of art and being among the first representations of Poseidon's trident that exist, it gives support to the theory that Poseidon's trident was originally simply a fish-spear, and neither a lotus-sceptre² nor a thunder-weapon³ as has been recently suggested⁴.

[From Sicily. Hon. C. Baring. Sale cat. 22 A; Christie, pl. 12, pp. 81 f.; Millin, *Gal. Myth.* II. pl. 125, no. 466; Guignaut, pl. 193, no. 695; *El. Cér.* III. pl. 14; *Mon. Grecs*, 1876, p. 48, note 3; *Arch. Epig. Mitt.* 1879, p. 28, note 2 (where Schneider mistakenly questions the genuineness of the vase); Hartwig, *Meisterschalen*, p. 59; Roscher, III. 2855; republished by me from a new drawing in *Essays and Studies presented to William Ridgeway*, pp. 186 ff.; Radcliffe, *Fishing from the earliest times*, p. 11 (fig.) (from the last drawing).]

32. Lekythos (pl. 4). H. .31 m. Broken, pieced together and restored. Only one restoration (shown on the plate) breaks the scene. On shoulder, above, black tongues, below, seven palmettes, three joined in the middle and pairs joined to the sides. Above the scene, which runs round body, two lines of dots.

Hector dragged round Patroclus' tomb. To the l. is a large dome-shaped mound, the tomb of Patroclus. In front of it to the r. drives a quadriga. The charioteer (Automedon?) wears a short chiton and Corinthian helmet. He holds the reins in both hands and a goad in the l. hand. Tied to the chariot by his legs and dragged along behind it with his back on the ground, his arms stretched out behind him, is the body of Hector. Just above the mound to the r. is the soul of Patroclus, represented as an εἶδωλον in the form of a little armed warrior. He is clad in a chiton and helmet, has a shield on his l. arm and a spear in his r. hand. From his back grow wings. He flies r. in the *Knielaufschema*. Behind the horses runs Achilles (?) r. He wears a tall-crested, broad-visored helmet and drapery over his shoulders. On his l. arm is a shield with ivy-pattern on it, in his r. hand a broad pointed spear. Below and behind the horses is a warrior, who has fallen back on the ground, his legs l. He lies with r. leg extended, l. leg drawn up and his body leaning on his r. elbow. He wears a short chiton and high-crested helmet. On his l. arm is a shield, which he holds up as if in defence against Achilles' onrush. On the extreme r. grows a conventional vine with grape-clusters.

In treating of this and other vases⁵ with the same subject scholars have disagreed which figure is Achilles: the charioteer⁶ or the man who runs by the side of the horses⁷. There are difficulties in both assumptions. If we suppose that Achilles is the charioteer, we find him on an amphora at Naples⁸ wearing the long chiton of the regular charioteer, an unsuitable dress: if we suppose him to be the running warrior we find him on an amphora at Berlin⁹ running in the wrong direction, while the charioteer is armed with helmet and shield and is much more likely to be Achilles.

But must the vase-artists have stuck to a rigid tradition? May not the identity of Achilles vary? On the Hope vase I should think the running warrior, the more imposing figure, to be Achilles.

¹ III. 371.

² Walters in *JHS*, 1892-3, pp. 13 ff.

³ Usener in *Rh. Mus.* 1905, p. 23, and Blinkenberg, *The Thunder-weapon in Religion and Folklore*, chap. vii.

⁴ For a fuller discussion of this question see my article in *Essays and Studies presented to William Ridgeway*, pp. 186 ff.

⁵ For a list see A. Schneider, *Der troische Sagenkreis*, p. 27.

⁶ Miss Lamb following Overbeck (*Gall. her. Bildw.* I. p. 455) in this identification advances arguments in its favour in *JHS*, 1918, pp. 27-30.

⁷ So, for instance, Schneider, *op. cit.* p. 28.

⁸ Raoul-Rochette, *Mon. Inéd.* pl. 17; Inghirami, *Gall. Omer.* II. pl. 211; Overbeck, *Gall. her. Bildw.* I. pl. 19, no. 6.

⁹ Gerhard, *AV*, pl. 198.

Fairly early black-figure. There is something fine in the impetus of the chariot and the attendant figures.

[From Sicily. Miss Winifred Lamb. Sale cat. 19 A; Raoul-Rochette, *Mon. Inéd.* pl. 18, no. 2; Dubois-Maisonneuve, pl. 48; Inghirami, *VF*, I. pl. 6, no. 1, *Gall. Omer.* II. pls. 210, 218; Müller-Wies. I. pl. 19, no. 97; Overbeck, *Gall. her. Bildw.* I. pl. 19, no. 7; A. Schneider, *Der troische Sagenkreis*, pp. 27-30; Roscher, I. 1923 (fig.), III. 1711, 3223; *JHS*, 1918, pp. 27-30, figs. 1 and 2 (republication by Miss Lamb).]

33. Lekythos. H. .32 m. Large body. On shoulder, above, little black tongues; below, joined palmettes. Above scene, chain pattern.

Men and courtesans. There are two pairs of them. The courtesans sit on chairs with crossed beast's legs facing l. They are fully draped and hold up a hand as if in welcome. The men face them. They wear himation alone. The man on the r. leans on a staff in the l. arm-pit and holds out his r. hand. The man on the l. advances, while he fingers the woman's himation with his l. hand. Behind rise conventional plants.

All white paint has vanished. Purple is used for fillets in men's hair and spots on garments.

[Eton College Museum. Sale cat. 17 A or B.]

34. Lekythos. H. .28 m. Large bodied. On shoulder, above, black tongues; below, joined lotus-buds.

Warriors' farewell. On the l. a warrior moves l. turning his head back r. He is fully armed with helmet, greaves and round shield, with a bird as device. An end of drapery appears from beneath the shield. He holds a spear. On the extreme r. is a man similar, except that his head is l., and the device on the shield is different, possibly a ploughshare, or, according to Christie, a leg. Between them is a group of a woman and a youth. The woman is on the l., her feet r., body front, head l. Her hair is long and bound with a band, and she wears chiton and himation. In her l. hand she holds a staff. She holds out her r. hand across her body to the youth, who stands on the r. facing l. He wears an ample himation. His hair is rolled in front. He seems to hold in his r. hand the staff held by the woman.

White is used for the nude parts of the woman, the crests of helmets and devices on shields. Purple is used for the woman's fillet and spots on her garments, also for youth's fillet.

[Hon. C. Baring. Sale cat. 22 B; Christie, p. 71, pl. 11.]

35. Lekythos. H. .345 m. Surface somewhat damaged. On neck, above, tongues; below, joined palmettes, alternately reversed. Above scene, chain pattern. All white paint has disappeared.

Group of gods. In the middle stands Apollo r., long-haired and fully clad, in the act of playing the lyre, holding the plectrum in his r. hand. On either side of him, facing inwards, stand pairs of Muses. They are all long-haired, wear Ionic chitons and himatia. The two on the l. stand so close together that they appear almost as one. On the extreme l. stands Hermes r., his head turned back l. He is bearded, wears petasos, chiton and chlamys. In one hand he holds a staff tied with ribbons, which might be his kerykeion with head hidden. On the extreme r. stands Dionysus l. fully draped and with long hair, holding plant sprays in his hands. Two other sprays rise behind.

One cannot be certain that the women are Muses; but Apollo Citharoedus with varying numbers of women, on one occasion as many as six, is a common subject on b.-f. vases¹.

[Dublin, National Museum. Sale cat. 21 B; *Hope Heirlooms*, no. 13, p. 6, fig. 13.]

36. Lekythos. H. .325 m. Fairly slim in shape. The bottom half has been much mended. Same ornamentation as on no. 34.

Hermes leading the three goddesses. On the r. Hermes, bearded, advances r., his head turned back l. He is fully dressed in chiton, chlamys (worn like a shawl), petasos and winged boots. In his r. hand he holds his kerykeion. The three goddesses follow him. First comes Hera (?) wearing chiton and himation. She holds a vine-stock of conventional type in her r. hand, a flower in her l. Then follows Athena, wearing helmet, chiton, himation and aegis, which falls over her outstretched l. arm. In her r. hand she holds a spear. In a fold of her himation is tucked a vine-stock. Lastly comes Aphrodite (?)

¹ See Overbeck, *Kunstmyth.* III. 42 ff.

indistinguishable from Hera. Only her vine-stock is tucked into her himation, and she has a flower in each hand.

White, now faded, used for the nude parts of the goddesses and Hermes' chiton and petasos; purple for Hermes' beard and front of his hair and spots on all the garments.

Schneider¹ enumerates the early vases with this subject, but does not know the present vase.

[Miss Winifred Lamb. Sale cat. 19 c.]

37. Lekythos. H. .325 m. Foot and base revarnished and presumably much restored. Ornamentation as last.

Group of gods. On the extreme l. stands Dionysus r. He wears ivy-crown, long chiton and ample himation muffling his r. arm. In his l. hand he holds a horn. A conventional plant rises behind him. In the middle stands Apollo, flanked on either side by a goddess facing inwards. He wears a long chiton and a himation leaving the r. arm free, with which he plays a large five-stringed lyre. The goddesses have long hair and wear chiton and himation. The one on the l. holds a plant in her r. hand and raises her l. palm vertically. From behind the one on the r. rise two plant-sprays. On the extreme r. Hermes moves off r., turning his head back l. He wears chiton, chlamys like a shawl, winged petasos and winged boots. He holds his kerykeion across his body horizontally.

Purple is used for Dionysus' crown and spots on garments.

[Eton College Museum. Sale cat. 17 A or B.]

38. Lekythos. H. .275 m. Ornamentation as on no. 36.

Heracles and Geryoneus. Heracles attacks from the l. He wears a chiton, above it his lion-skin (the lion's limbs over his corresponding limbs) and a quiver. In his l. hand he carries a bow and arrows, but he actually attacks Geryoneus with his club. Geryoneus meets him from the r. with shields and spears. The middle of his three bodies has fallen back in death. On either side are women backing their respective champions. They wear chiton and himation. The woman by Heracles urges him on to victory; the other woman retires r. turning her head back l., having realised that Geryoneus is beaten. On the extreme r. is a Doric pillar.

White is used for the nude parts of the women; their himatia are spotted with white and purple.

The peculiarity in the treatment of the subject is that the woman who backs Heracles shows no sign of being Athena, who is frequently present. Geryoneus occasionally, as here, has a woman to back him², generally interpreted as the local nymph Erytheia³. Probably, on this vase, the potter simply put in two nondescript female backers whom it is useless to seek to identify.

[Dublin, National Museum. Sale cat. 21 A; *Hope Heirlooms*, no. 3, p. 3, fig. 3; Buck, pl. 10.]

39. Lekythos. H. .175 m. The top of the vase from the shoulder on one side to just into the body on the other is missing. The break is quite recent. Above the scene is a simple key-pattern and black oblongs.

Dionysus, maenads and silens. Dionysus in the middle sits r. on a chair with crossed beast's legs. He wears ivy-crown, chiton and himation and holds a horn in his upraised l. hand. On either side of him goes a draped maenad r. The one on the r. wears himation as well as chiton and from the pose of the remains of an arm appears to be blowing the double flutes. The one on the l. dances and plays a lyre. On the outside two silens go r. They are naked and bearded and hold up horns.

All white paint has vanished. Beards, streaks of himation and part of Dionysus' crown are purple.

40. Lekythos. H. .205 m. On shoulder, above, tongues; below, joined lotus-buds and dots. Above the scene two rows of dots.

¹ *Der troische Sagenkreis*, pp. 91 ff. Schneider mentions previous enumerations.

² E.g. B.M. B 156; B 426; the Euphronios kylix at Munich, F.R. pl. 22.

³ Walters, in *B.M. Vases*, II. 111; Furtwängler, in *F.R.* I. 102.

Symplegmata. There are four pairs of men and women, all naked and in different attitudes. The women wear fillets, the men berried wreaths. Clothing hangs up above. A fifth man rushes to attack a pair.

White paint has faded. The wreaths are purple.

[Spink and Son. Sale cat. 26 A.]

41. Lekythos. H. .205 m. On shoulder above, tongues; below, joined lotus-buds.

Dionysus, maenads and silens. Dionysus sits in the middle r., his head turned back l., on a chair with crossed beast's legs. His head is disproportionately large. He has an ivy-crown on his head and wears chiton and himation. He holds up a large kantharos in his l. hand. Plants rise behind him. On either side of him is a silen and a maenad, the silen in both cases on the l., the maenad on the r. The silens are naked and bearded. They dance r. gesticulating. The maenads have long hair, tied with fillets, and wear sleeved chitons. They dance r. The one on the r. turns her head back as she goes.

White has vanished. Purple is used for beards, fillets and crown, spots and streaks on garments.

Careful and pleasing work.

42. Lekythos. H. .185 m. Pale yellow clay. On shoulder, above, tongues; below, lotus-buds, not joined. Above scene, two rows of dots.

Combat of two warriors. The warriors wear helmets, chitons, baldrics over the r. shoulder and greaves, and carry shields and spears. The warrior on the l. attacks r.; the other flees r., turning his head back l. and continuing to fight. The group is flanked by two men draped in himatia, facing inwards and holding staves.

The colours have faded, but the baldrics seem to have been white once.

43. Lekythos. H. .19 m. Ornamentation as on last.

Dionysus and Ariadne. Dionysus reclines on a couch l., turning his head r. and leaning on a cushion. He is crowned with ivy and roughly draped. In his r. hand he holds a horn. To the l. on the couch sits Ariadne r. She is fully draped. To r. and l. sit draped women on seats with crossed beast's legs, facing inwards. They have fillets in their hair. Behind rises a conventional vine.

White is used for cushion, horn, spots on women's clothes, vine-clusters, women's flesh. Purple used for Dionysus' beard, parts of his drapery, spots on women's drapery, their fillets.

44. Lekythos. H. .24 m. On shoulder, above, black tongues; below, joined lotus-buds. Above scene, two rows of dots.

Women and bull (?). Two draped women sit on seats with crossed beast's legs, facing each other. They hold conventional vine-sprays. Between them a bull goes r., with another woman standing at its side. One of her arms is stretched over its head. Round the bull's neck is a very indistinct object. The woman on the r. holds up one hand, muffled in drapery, and touches a vine cluster, at which the bull is sniffing.

White is used for the nude parts of the women and round the bull's neck.

The roughness of execution of the vase and its rather poor preservation make it uncertain whether we have here a bull or a cow. It is thus difficult to conjecture the meaning of the subject, but it is possible that we have represented a Dionysiac bull. The vine-spray seems to cause too much interest to be considered as merely ornamental: it should be Dionysiac likewise.

45. Lekythos. H. .23 m. Broken and mended. On neck, below, small tongues. On shoulder, joined lotus-buds. Scene bounded above by double row of dots between black lines.

Departure scene. In the centre is a quadriga r., into which a woman steps from the l. She holds the reins and whip, and is fully draped. Behind the horses stand a man with a lyre, and a woman. To the r., beyond the horses, stands another woman. In the background is a spray of foliage, with fruit.

The nude parts of the women and the tail and legs of one horse and the fruit on the spray are white.

It is uncertain whether we have merely a *genre* scene or whether the subject is more definite. The man with the lyre might be Apollo, and we could compare a drawing from

a vase in the second Hamilton Collection¹, now lost, where a woman is driving off in a chariot behind which stands a man with a lyre, here shown to be Apollo by a palm-tree growing beside him. We may also compare the frequent presence of Apollo Citharoedus at wedding processions, etc., in black-figure work².

46. Lekythos. H. ·14 m. On shoulder, scattered leaves.

Combat of warriors. In the middle one warrior attacks another from the l. The attacking warrior wears a chiton and a skin above, a band in the front of his hair and a scabbard at his l. side. He advances sword in hand. The other flees r. He wears a chiton and peaked cap, and carries a notched shield, with a thunderbolt as device. He turns his head back l. as he goes and prepares to thrust back with a spear in his r. hand. To r. and l. stand men facing inwards, dressed in himatia, with fillets in their hair.

Purple is used for the beard, chiton, and head-band of the attacking warrior, parts of the cap and chiton of the other, the device on his shield and dots round its rim, part of the himatia and the head-bands of the onlookers.

47. Lekythos. H. ·135 m. Ornamentation as on no. 45.

Heracles and centaur. Heracles on the l., naked, pursues a centaur r. The group is flanked on each side by a draped man facing inwards, holding a staff and wearing a fillet.

Purple is used for fillets, streaks on himatia and the centaur's beard.

48. Lekythos. H. ·12 m. Broad body. On shoulder, above, tongues; below, joined lotus-buds.

Maenads and silens. In the middle two maenads dance outwards. They wear chitons and small himatia, and fillets in their hair. They have castanets in their hands. From either side a naked, ithyphallic silen advances inwards, carrying a horn in the r. hand. Conventional plants rise behind.

White paint has vanished, purple is used for maenads' fillets.

49. Lekythos. H. ·105 m. Very broad body. On shoulder, joined lotus-buds.

Dionysus and silens. In the middle sits Dionysus r. on a chair with crossed beast's legs, clothed in chiton and himation. In his l. hand he holds up a horn. Behind him rises a conventional plant. On either side a naked silen dances away from him with head turned back. The one on the l. has a horn in his l. hand.

No accessory colours visible.

50. Lekythos. H. ·11 m. The body of the vase is covered with a white slip. On neck, little tongues; on shoulder, rough rays.

Three athletes. They are all naked. The athlete on the l. runs l.; the one in the middle stands r. and holds up a discus in both hands; the man on the r. runs r. holding a javelin and looking back l. Behind is a conventional plant.

No colours visible.

51. Lekythos (pl. 5). H. ·365 m. Damaged and restored at base, but the scene is not injured. White-ground technique, the slip covering the body of the vase. On shoulder, above, tongues; below, joined palmettes alternately reversed. On body, above scene, complete circle of maeanders between pairs of lines.

Harnessing horses to chariot. The chariot stands r. Into it a man steps. He is bearded, and wears a long chiton and himation above, which leaves the r. arm free. In his hair is a band, from which two little plant sprays project. He holds the reins in his hand. Two horses are already being harnessed to the chariot. Behind, a man leads forward another horse r. He fronts us with feet turned r., head l. He is bearded, and dressed similarly to the first man, but without a chiton. He holds a whip in his r. hand, reins in his l. On the extreme r. a young man wearing himation alone and with head-dress as before and with a slight beard, is engaged in fixing the breast-straps of the two horses to the yoke. He faces l. Behind the two horses stands another man r. He is similar to the second man, but has a long chiton and no himation. He is engaged in fastening straps to the yoke with outstretched hands.

¹ Tischbein, i. pl. 24.

² Cf. Overbeck, *Kunstmyth.* iii. 41 ff.

The chitons of the first and fourth men are in pale dull yellow, the beards and the fillets in the hair of all four, part of the himation of the first man, the manes and tails of the horses, part of the harness, and part of the chariot rail are purple. The fillet of the first man is incised, and the sprouting beard of the third is marked by a few light incisions.

[Miss Winifred Lamb. Sale cat. 32 A. *JHS*, 1918, p. 30.]

52. Lekythos. H. .27 m. In bad condition. Head missing, foot not belonging, surface badly preserved. White-ground technique, the slip on the upper two-thirds of the body alone. On neck, long tongues. On shoulder, above, little tongues; below, five palmettes, the middle three joined and alternately reversed.

Quadriga. A quadriga faces r. In it stands a draped figure, of uncertain sex. On the far side of the chariot stands a draped man r. He seems to wear a helmet. Behind the horses is a third draped figure, wearing a peaked helmet. To the r. of the horses Hermes goes r., looking back l. He wears petasos, chlamys, winged boots and carries his kerykeion.

The kerykeion appears to have been purple, and there are traces of a coloured band in the hair of the figure in the quadriga, but all colour has nearly vanished.

The bad preservation makes it impossible to interpret the subject precisely.

[Christie, pl. 10.]

53. Lekythos. H. .315 m. Large bodied. On neck, rays. On shoulder, above, tongues; below, palmettes separated by tongues, above, chain.

Warrior arming. A warrior stands r. He already has on a close-fitting cap, chiton, coat-of-mail, sword, and is in the act of fitting on the second greave, raising the l. leg and stooping to do it up. Facing him on the r. stands his wife, draped in a long chiton and himation. She holds his two spears and his shield, seen sideways, leans against her. Two pairs of warriors flank the central group facing inwards. They are all fully clad, the outer two have fillets in their hair; they all hold a spear each.

White is used for warrior's breast-plate, nude parts of his wife (now faded), purple for streaks on garment, fillets, warrior's cap, greaves and shield-rim.

Work is rough and crude, the features of the faces hardly being indicated.

[Cambridge, Fitzwilliam Museum. Sale cat. 23 B.]

54. Lekythos. H. .245 m. Slim, developed shape. On shoulder, joined palmettes, alternately reversed. On top of body band of saltire-squares flanked by a maeander on each side facing inwards. The rest varnished black.

55-9. Lekythoi. H. .12 m. On neck, little tongues. On shoulder, rays. On body, above, band of tall palmettes above series of two little concentric circles. Inner markings are incised.

60. Lekythos. H. .11 m. The body is covered with a white slip. Decorations as on nos. 55-9.

61-4. Lekythoi. H. .115 m. The body is covered with a white slip. Decoration as on no. 60, only instead of palmettes, ivy-spray with berries.

65. Lekythos. H. .265 m. Slender, developed shape. On shoulder, joined palmettes alternately reversed.

The actual vase is genuine, but the whole of the body of the vase has been covered with a modern slip and painted with a forged design, showing two warriors fighting a centaur. The present vase formed part of the Coghill Collection. There was in the same collection a column-krater, now lost, showing an almost identical design. One would be inclined to think that the design on the Hope vase was forged from it, but Millingen says that the krater was inscribed with false inscriptions, which makes it likely that the whole design too was a fake.

[Miss Winifred Lamb. Sale cat. 32 B; Millingen, *Coghill*, pl. 35, no. 1 (the Hope vase), and pl. 40 (the krater).]

66. Oinochoe (pl. 7). H. .215 m. Black except for panel in front, bounded above by small tongues, at sides by chain-pattern.

Heads of Dionysus and goddess. They face each other. Dionysus on the l. He is long-bearded and long-haired, and wears a thick crown of foliage with round leaves. The upper part of a horn which he must be holding is visible. The top of his chiton at his neck is visible. The goddess is long-haired and has a fringe over her forehead. She wears a thin, leafy crown, and a thin necklace. The top of her chiton is visible, and has a border. Between the two is a palm-tree.

White is used for the goddess' face and neck, and (in a brighter tint) for the border of her chiton, and the top of the horn; purple for spots on Dionysus' wreath and a streak on his beard.

The identity of the female figure is doubtful. One might regard her as Ariadne, but Farnell¹, relying on a vase on which the names are inscribed², prefers to call the female figure on similar vases Semele, explaining the vases of this type as alluding to, though not exactly reproducing, the spring ritual of the anodos of Semele.

[Eton College Museum. Sale cat. 25 A.]

67. Psykter (pl. 7). H. .34 m. On shoulder, black and purple tongues alternating. The scene—in subject two scenes—runs round the body of the vase.

Bacchic Thiasos. Dionysus sits on a stool with crossed beast's legs r. He wears chiton and himation and a thick ivy-crown. In his l. hand he raises a large horn. On either side a maenad dances away from him, turning her head back. The maenads are dressed in chitons and himatia worn like shawls. They play with castanets in each hand. On each side again is a group of a silen and a maenad dancing together. The maenads are as before: the silens are naked and ithyphallic; they grasp the maenads round the waist. On the space opposite the seated Dionysus is a similar Dionysus, but bearded and with garments somewhat drawn up, riding an ithyphallic mule r., which throws up its head slightly and appears to bray. On the l. of this is a group of a maenad and silen dancing, as before except that the maenad has no himation. On the r. of the mule crouches a silen, also ithyphallic, facing us, his head turned r. and upwards, with mouth open, towards a maenad on the r., who dances r. Conventional plants rise behind.

White is used for the nude parts of the female figures, and for the tail of the silen on the r. of the first group. The beards of the Dionysus and silens of the second group are purple, also the tail of the silen on the l. All the garments are streaked or spotted with purple.

The shape is exceedingly rare in the black-figure period, during which the usual form of psykter is that of an amphora with double walls and a spout³. Hartwig⁴, however, cites a few black-figure examples, of which he dates the earliest at the end of the sixth century.

In style the psykter resembles the vases manufactured by Nicosthenes. Decoratively, it is a fine piece.

[Lord Leverhulme. Sale cat. 29.]

68. Olpe. H. .215 m. Entirely black except strip in front from rim to belly. This is bounded above by a band of chequers on top, then a key-pattern, finally a chain-pattern.

Heracles and Pholus. To the r., three-quarters buried in the ground and in the side of the cave, is an enormous pithos. From the l. Heracles steps onto its shoulder. He is clothed in a short chiton and wears a baldric. On his l. shoulder he carries his club. He stoops down and has put his r. hand into the mouth of the pithos. He must be thought to hold a cup or a ladle. Behind Heracles comes Pholus, his equine part disappearing entirely out of the picture. His legs and feet are equine, the hoofs rather curiously splayed. In his l. raised hand he carries what seems to be a flaming torch. Lack of space in the picture causes him to grasp it dangerously high up. Conventional plants grow in the background.

Any white paint has vanished. Purple is used for the beard, hair over forehead, lower edge of chiton, and baldric of Heracles.

¹ *Cults*, v. 246.

² *Ibid.* pl. 36 b.

³ See Karo in *JHS*, 1899, p. 141.

⁴ *Jahrb.* 1892, p. 157, note 6.

The present vase adds nothing new to the myth, which is found pretty frequently on black-figured vases. The torch held by Pholus, however, is an unusual feature.

The vase is fairly early black-figure.

[Lord Leverhulme. Apparently = Sale cat. 18 c, the description having become confused with that of 18 A.]

69. Olpe. H. .22. Entirely black except for strip in front from rim to belly. This is bounded above by ivy-pattern on top, then three downward palmettes, then by chain-pattern, to sides by chain-pattern also.

Quadriga. On the l. are the front parts of four horses harnessed to a chariot r. On the r. a fully draped woman, with a fillet in her hair, faces them.

White is used for the nude parts of the woman; purple for her fillet, details of manes and straps of horses.

[Cambridge, Fitzwilliam Museum. Sale cat. 23 c.]

70. Olpe. H. .13 m. Entirely black except for strip in front from rim to belly. This is bounded above by three rows of dots on top, then simple key-pattern, then chain-pattern.

Two dancing men. They dance outwards, looking back towards each other. They wear himatia like shawls. The man on the r. is ithyphallic.

Purple is used for ornamental dots on the himation of the man on the r.

[Eton College Museum. Sale cat. 25 D.]

71. Plate. Diam. .21 m. Very coarse clay. Edge of obverse surrounded by large joined lotus-buds. Figures stand on ground of chequers.

Two men and a woman. The woman stands r. wearing chiton and himation, and a fillet in her hair. She raises her l. hand, muffled in her himation, to her face. On each side, facing inwards, sits a man on a chair with crossed beast's legs, dressed in chiton and himation, wearing a fillet and holding a staff. To l. is a meaningless vertical inscription.

○
Q
E
Z
○
I

White is used for the nude parts of the woman and the men's chitons; purple for streaks on himatia and fillets.

[Hon. C. Baring. Sale cat. 12 A.]

72. Kylix. H. .085 m. Diam. .22 m. Somewhat broken and slightly restored. Fairly advanced shape.

Interior. Gorgoneion. Inside a circle .06 m. in diameter is a gorgoneion, with red face and nose partly purple, grinning mouth showing white teeth and purple tongue. The hair is in alternate black and purple rolls.

Exterior. Eyes and ships. On either side, between the handles, is a pair of prophylactic eyes, between which are on one side two birds, on the other a bunch of grapes. Beneath each handle is a ship on the sea. They have straight gunwales, but high prows and sterns. Above the gunwale of each appears a serrated streak, probably representing the heads or bodies of rowers. Issuing from below the gunwale are five incised lines, probably oars. At either end each ship has a beak in the shape of a huge boar's head on the water-line. In the middle is a single mast, held by a stay on each side. The sail is drawn as facing us, and is fully spread, except on either side of the mast, where it is partially furled, thus giving the impression of a pair of wings. On the mast above a face is depicted.

The sails and the faces on the masts are in white, with brown inner markings. The masts were once white. The poops, lines below the gunwales, and one of the boars' snouts, are purple.

The ships are conventionally heraldic, and must not be taken as accurate representations. Tischbein's drawing of this vase is completely misleading. It shows both interior and exterior at the same time, as if the gorgoneion were surrounded by the eyes and ships. The subject is moreover entirely misunderstood, the ships being taken for moths with outstretched wings, the sails being the wings and the mast, stays and face becoming the body and head. M. Pottier¹, treating of Tischbein's drawing, very acutely wrote as follows, "Les sujets placés sous les anses, avec des espèces de hures de sanglier à l'avant d'une proue, me font penser qu'il y avait là des représentations de bateaux avec dauphins à l'avant; les libellules (?) figurées plus haut seraient des voiles et des cordages mal compris."

[Viscount Cowdray. Sale cat. 15 B; Tischbein, III. pl. 60.]

73. Kylix. H. .085 m. Diam. .205 m. Developed b.-f. shape.

Interior. **Centaur.** Within a reserved circle (diam. .08 m.) a centaur gallops r., turning his head back l. to look at a bird which flies off l.

Purple is used for the centaur's hair and beard.

Exterior. **Eyes, silens and warriors.** On either side, between the handles, is a pair of prophylactic eyes, between each of which an armed warrior stands before a seated draped figure. The warriors have crested helmets with cheek-pieces, shields with a bird as device, greaves, and spears. The fringes of their chitons show below the shields. The draped figures are of men wearing chiton and himation and seated on chairs with crossed beast's legs. Between each eye and a handle is a silen (four in all), walking r. and looking round l. They are nude, bearded, and have high, pointed ears and long leonine tails. Under each handle is a fish.

The prophylactic eyes have pupils composed of four concentric rings, the outline and one ring being white. White is also used for the fishes, the crests of the helmets, and the devices on the shields. The tails of the silens, the hair and beard of one of them, the hair and beards of the seated men and streaks on their drapery, the cheek-pieces of the helmets, and dots on the rims of the shields are purple.

[Viscount Cowdray. Sale cat. 15 c.]

74. Kylix. H. .08 m. Diam. .13 m. Low foot. Clay yellowish. Varnish rather thin. Outside, on a reserved band between handles, palmettes and tongues connected by a chain below. Round each palmette is a white line, within the links of the chain white dots.

Interior. **Owls.** In a reserved circle, .07 m. in diameter, stand four owls, their heads touching the circumference of the circle, their feet grasping a little circle in the middle. Between their heads are little half-palmettes.

75. Kotyle (pl. 7). H. .165 m. Much broken and mended. On neck, ivy-pattern; at base, short, thick tongues, alternately black and crimson.

A. Triton on hippocamp. Triton rides on a hippocamp r. He wears boots, a short chiton and himation. In his r. hand he holds a trident. His l. arm is bent upwards, the hand disappearing behind the hippocamp's head. The hippocamp has a horse's head, neck and front legs, a curved fishy body, covered with scales, and wings. It touches the ground twice with its body. It is bridled, but the bridle instead of being held by Triton disappears behind him.

White is used for hair, beard and chiton of Triton, line of wings and under part of body of hippocamp; crimson is used for lips, fillet, part of himation, boots of Triton, mane, chest-straps, spots and line on wings, rings round tail of hippocamp.

B. Triton on hippocamp. This scene is similar, only the whole of the Triton's face is crimson.

Below each handle is a stork with upraised wings painted in white directly on the clay. Above, on each side, are ten meaningless letters.

The shape of the trident is remarkable, the junction of the shaft and cross-piece being strengthened by the addition of a semicircular support.

[New York, Metropolitan Museum. Sale cat. 13; Christie, pp. 10 (fig.), 11.]

¹ In Reinach, *Rép. Vases*, II. 322.

76. Kotyle. H. .155 m. Cracked and rivetted. Decoration on reserved band between handles. To sides of handles, palmette on curved stem. At base, small fat tongues.

A. **Sphinxes, man, and women.** On either side a sphinx sits facing outwards. They wear fillets. Between them is a man seated r. on a chair with crossed beast's legs, wearing chiton, himation, and a fillet in his hair. On either side of him is a woman draped in a chiton.

The nude parts of the women and the faces of the sphinxes are white, the man's chiton is ornamented with white, his himation with purple and white. The bodies of the sphinxes, their fillets and that of the man are purple, and there are patches of purple on the women's chitons.

B. **Sphinxes, men, and horseman.** The sphinxes are as on the obverse. Between them a draped horseman rides r. between two naked men who run outwards, the man on the r. looking back l. as he goes.

The sphinxes are coloured as on the obverse, the running men have purple in their hair, the horse's mane is partly purple, its tail white.

[Lord Leverhulme. Sale cat. 14 A.]

77. Kotyle. H. .12 m. To sides of handles a black and crimson palmette on a curved stalk.

A. **Man, lion, sphinx.** A man, draped in chiton and himation stands between a lion on the r. and a sphinx on the l. The lion stands with head turned back r., the sphinx squats facing inwards.

B. **Man, sphinxes.** A similar man stands between two similar sphinxes facing inwards.

White is used for the heads, breasts and parts of bodies of the sphinxes, men's chitons; crimson is used for hair of men and sphinxes and lion's mane.

[Hon. C. Baring. Sale cat. 12 B.]

78. Kotyle. H. .12 m. Broken and mended in two places. To sides of handles a palmette on a curved stalk.

A. **Sphinxes, warriors.** To either side sits a sphinx facing outwards. Between them fight two warriors. They have helmets with visors drawn down, and swords. The one on the l. has a shield. The warrior on the r. flees, but turns round to fight.

Yellow is used for the faces and breasts of the sphinxes, crests of helmets, baldrics of swords, spots on shields.

B. **The same.**

[Hon. C. Baring. Sale cat. 12.]

79. Kotyle. H. .16 m. Broken in pieces. At base, little fat tongues.

A. **Dionysus and maenads.** In the middle reclines Dionysus, bearded and draped. To the l. a draped maenad plays the flute. On each side of this group stands another woman. To the r. is a prophylactic eye; to the l. a sphinx.

B. **The same.**

80. Kotyle. H. .14 m. Broken in pieces. To sides of handles, a palmette on a curved stalk.

A. **Sphinxes, two men.** To either side sits a sphinx facing outwards. Between them stand two men facing, wearing loin-cloths, their hair in nets.

White is used for the faces and breasts of the sphinxes, men's drapery; purple for head-dress of men.

B. **Sphinxes, three men.** Similarly arranged.

81. Kotyle. H. .085. Delicate fabric. Decorated in black and reserved zones, the scenes being on a broad reserved zone between the handles. No inner markings.

A. **Bull and cow.** The bull stands on the r. facing l. with lowered head, the cow opposite him facing r.

B. **The same.**

[Lord Leverhulme (?). Sale cat. 24 B (?).]

82. Kotyle. H. .085 m. Similar in decoration to the last.

A. **Bull and lion.** The lion on the l. draws back roaring; the bull advances l. with head down.

B. **The same.**

[Lord Leverhulme (?). Sale cat. 24 B (?).]

83. Kotyle (pl. 7). H. .09 m. Very pale clay. Dainty and delicate fabric. At base, rays; above it chain-pattern with white dots. Round handles, palmette-designs.

A. **Lyre-player**. He advances r., walking on his toes, his body bent considerably back. He is bearded, wears a large mitra on his head and a garment put round his neck and falling down his back behind. In his r. hand he holds a seven-stringed lyre of delicate structure, with a ribbon and a string hanging below. He has just struck the lyre with a plectrum in his r. hand.

The man's beard, front of mitra, spots on his drapery, parts of the cross-piece of the lyre and the ribbon hanging from the lyre are purple.

B. **Reveller**. He walks r. on his toes. He wears an ivy-crown on his head and a himation behind his back and over both arms. In the hollow of his r. arm he carries a long knotted stick with curved upper end. His r. fore-arm is raised and he points upwards with the forefinger.

The man's beard, alternate leaves of his crown, and spots on his drapery are purple.

The lyre-player is of a pretty common type and on the analogy of vases¹ showing poets (Anacreon, for instance) on which they are rendered in exactly the same posture, we may take it that he is a poet singing his poems. A close parallel is an early r.-f. kylix in the Louvre² showing inside a lyre-playing poet.

The present vase is of the latest black-figure type and contemporary with the early severe red-figure period.

[Lord Leverhulme (?). Sale cat. 24 B (?).]

III. ATTIC RED-FIGURE

84. Amphora (pl. 8). H. .46 m. The handles are ivied; on neck (obv.), elaborately enclosed palmettes; (rev.) joined oblique palmettes. Below, maeanders in pairs facing separated by cross- and saltire-squares.

A. **Heracles and Athena**. On the l. stands Heracles r. He is strongly built, with short thick hair and beard. He wears a short thin chiton and over it his lion's skin, its head over his head, forelegs tied round his neck, hind legs round his waist, the tail tucked in behind. At his l. side is a quiver. In his l. hand he holds a knotted club, which rests on the ground, in his r. a kantharos. Opposite him stands Athena l. She is slightly taller than Heracles. She wears a long, thin chiton with long sleeves, a short himation and over it her aegis, worn like a cape round the shoulders, only not attached in front. There is a little gorgoneion on it and five little snakes, shaped like question-marks, on the lower edge, unless they are merely tassels; there is also a border of detached keys. She wears a tall, crested helmet, the end of the crest hanging down her back. Her hair is long and escapes from beneath the helmet. She also wears an ear-ring. In her r. hand she holds an oinochoe, from which she pours wine into Heracles' kantharos. In her l. hand she holds a long spear.

B. **Dionysus and Ariadne**. Dionysus on the l. stands r. He wears a thin, sleeved chiton reaching to the ground, and a himation under the r. and over the l. arm. On his head is an ivy-crown. His hair is long and falls in curls down his back, with a curl on either shoulder. In his l. hand he holds a tall thyrsus with four branches on the stem and three on the head. In his r. hand he holds out a kantharos. On the r. stands Ariadne facing us, her head l. She is dressed like Dionysus, only her chiton is rendered with fewer minute folds. Her hair is looped up behind and tied with a fillet. With her r. hand she pours wine from an oinochoe into Dionysus' kantharos; in her l. she holds a small vine-stock.

This shape of amphora is comparatively rare and is seldom found except in the circles of Andocides and Euthymides. Beazley attributes twenty-three other vases to the man who painted the present amphora, calling him "The Painter of the Deepdene Amphora³.

¹ Jahn, *Abh. sächs. Ges.* 1861, pl. 3, no. 1, pp. 697 ff.; *Jahresh.* 1900, p. 89.

² No. G 4 bis; Hoppin, *Handbook*, II. 116.

³ *VA*, pp. 194-5.

Among these is the fragment of a volute-krater from the Acropolis¹ with the inscription 'Ορείβελος ἐποίησεν ἱερὸς Ἀθην[αίας]. It would be more convenient to follow Hoppin² in calling him Oreibelus, or more correctly the Oreibelus Painter. It is easy to see two of his characteristics, the wide-open staring eyes (on the Hope amphora Heracles' eyes appear, at first sight, to glitter as if he were expecting a drink; but much as we should like to see him represented as the greedy hero of Greek comedy, we have only to look at the maenad on the reverse, whose eye glitters just as much, as she pours wine for Dionysus, to realise that the artist intended nothing out of the ordinary) and his pattern of pairs of maeanders facing. The vase dates toward the end of the archaic period.

[Hon. Marshall Brooks. *Sale cat.* 71; Tischbein, II. pls. 22, 23; Beazley, *VA*, pp. 194-5; Hoppin, *Handbook*, II. 268.]

85. Neck amphora. H. .37 m. Moulded rim between neck and shoulder, single handles. Foot is plain disc with cushion below. On neck and to sides palmettes of some elaboration below, band of maeander-and-cross pattern on shoulder, tongue-pattern.

A. **Warrior pursuing woman.** From the r. a warrior runs l. He wears a high-crested helmet with a snake on the cheek-piece, the crest tailing into hairs. From beneath the helmet his hair escapes in curls. On his r. arm is a round shield, which hides most of his body. It is decorated with alternate red and black crescents from centre to circumference, incised with compasses. He holds a spear in his r. hand (the hand is hidden behind the shield). On the r. shoulder appears a sword-strap. From below the shield appears the end of a piece of drapery, presumably hanging over the r. arm. He stretches out his r. arm as if to catch the woman, who makes off l., her body fronting us and her head turned r. She wears a simple Doric chiton, a band in her hair, and extends her arms in either direction.

Brown markings are used for the nude.

B. **Two youths.** They wear himatia and faint fillets in their hair and stand facing as if in conversation.

Reinach³ suggests that the scene might be Jason following Medea, but this is quite uncertain. Early Free period.

[From Nola. Mr Leonard Gow. *Sale cat.* 56 A; Tischbein, I. pl. 19.]

86. Neck amphora (pls. 8 and 9). H. .49 m. Triple handles. Light and delicate fabric. On outer lip, egg-pattern; on neck on each side, a single palmette with side-spirals; on shoulder, tongues; below, band of maeanders in threes and saltire-squares; to sides, double addorsed palmettes with side-spirals.

A. **Triptolemus between the goddesses.** In the middle sits Triptolemus in his car r. His hair is long and is tied in a little knot behind, and little curls fall over his cheek to the side of his ear. He wears an olive-garland and himation with thin black border, draped loosely round the r. side and over the l. arm. In his l. hand he carries a staff and ears of corn. In his r. hand he holds a patera. The car, which is already clear of the ground, consists of a seat, tapering towards the base, a foot-rest and winged four-spoked wheels, the circumference being incised with the compass. On the r. stands Persephone fronting us, her head l. Her hair resembles that of Triptolemus, except that the knot is larger and instead of a garland she wears faint leaves bound by a thrice-wound fillet. In her l. sunk hand she holds a long flaming torch. She raises her r. arm to pour wine (faintly visible) into Triptolemus' patera. On the l. stands Demeter, fronting us, her head r. Her hair is dressed like Persephone's, but she wears a polos on it, from which rise faint leaves. She wears a sleeved chiton and an ample bordered himation round her r. side and over her l. arm and shoulder. In her r. hand she holds a tall lotus-sceptre, in her l. ears of grain. Above Triptolemus is the inscription ΚΑΛΟΣ.

The leaves in the goddesses' hair and the flame of the torch are white, the rim of the chariot-wheel and the grain held by Triptolemus and Demeter incised.

B. **Two youths and woman.** On the l. stands the woman r. Her hair is covered by a sakkos with faint white leaves in front. She wears a long sleeved chiton ornamented with little crosses, and a

¹ G 389.

² *Handbook*, II. 267.

³ *Rép. Vases*, II. 282.

himation round her r. side. She holds up a patera in her r. hand. Opposite her stands a youth l. muffled in an ample himation, the r. arm free. In his r. hand he holds a stick. To the r. stands a similar youth, but with body fronting us.

The vase belongs to a series of fourteen large neck-amphorae painted by Polygnotus and kindred artists¹. Beazley² considers it to be the work of the artist who painted the neck-amphora in the Vatican with Hector leaving home³, to whom he attributes five other vases⁴.

The figures are very elongated; they fail to be stately. The style is rather finicking; many of the crooked lines in the drapery are meaningless.

[Hon. Marshall Brooks. Sale cat. 58; Tischbein, iv. pl. 9; *El. Cér.* iii. pl. 56; Overbeck, *Kunstmyth.* pl. 15, no. 11, II. 538; Inghirami, *VF*, I. pl. 7, no. 2; Beazley, *VA*, pp. 173, 196; Hoppin, *Handbook*, II. 13.]

87. Neck amphora (pl. 9). H. .565 m. Twisted handles. Round outer rim egg-and-dot pattern; on neck, on each side, palmettes with side-plants; on shoulder, on each side, tongues; at handle-bases egg-pattern; below, maeanders in threes divided by chequers and saltire-squares alternately. At sides, two addorsed enclosed palmettes, the enclosing lines ending in little spirals.

A. **Hector's farewell.** In the middle stand Hector and Priam, Hector on the r., Priam on the l. Hector stands fronting us, his head l. He wears a round helmet, without a crest, but with a plume and cheek-pieces, a thin chiton reaching to the knees, and a loin-cloth above it ornamented with horizontal zigzags. His sword is flung over his r. shoulder. On his l. arm is a round shield, seen nearly sideways. In his r. hand he holds a spear. He has a little beard. Priam stands r. He is bald on the crown of his head. His hair is rather long behind and he is bearded. He wears a long chiton and himation with a narrow border round his r. side and over his l. shoulder. His raised r. hand rests on a crutch-like staff. ΠΡΙΑΜΟΣ is inscribed above him. On the l. is Hecuba. She is shown as quite young. She fronts us, turning her head r. She wears her hair in a broad sphendone, tied over her knot of hair at the back and binding in four leaves in front. She wears a long chiton, and a himation round the r. side and over the l. shoulder. In her r. hand she holds a jug. On the r. stands a young warrior l. He wears a helmet, slightly peaked and without crest, chlamys fastened on the r. shoulder, and high-bound sandals. In his r. hand he holds two spears.

Priam's hair and beard are white.

B. **Warrior's farewell.** A youthful warrior stands front, his head turned l. He wears petasos fallen back, chlamys fastened by a large brooch, and sandals. His r. hand rests on a spear. On the l. stands a draped woman, offering him a patera with her r. hand. She stands r. wearing a sakkos over her hair, with three white leaves in front. She is dressed in a long chiton and ample himation. On the r. stands a man l. He is bearded, slightly bald and with long hair, bound by a faint fillet. He wears a himation and holds a staff in his r. hand.

The man's fillet is white.

Hecuba, though not inscribed, can be here identified on the analogy of other vases, where all the figures have inscriptions.

This vase, like the last, belongs to the group of neck-amphorae connected with Polygnotus.

[Waterkeyn. Sale cat. 86; Dubois-Maisonnette, pl. 63; Beazley, *VA*, p. 172.]

88. Nolan amphora (pls. 10 and 9). H. .345 m. Put together rather carelessly out of a large number of pieces. Triple handles. Below is a band of horizontal palmettes, addorsed and elaborately enclosed.

A. **Combat of two warriors.** On the l. is the victorious warrior. He stands straddling with l. leg advanced and in profile, body and r. leg fronting us, head r. He is bearded, wears a tall crested helmet (the crest above cut short and cheek-pieces raised) and drapery hung round his shoulders, crossed over his chest and girt with a belt. It gives the impression of being not merely gathered but pleated. He

¹ Beazley, *VA*, p. 172.

² *Op. cit.* p. 196.

³ Gerhard, *AV*, pl. 189.

⁴ *Op. cit.* pp. 171-2.

also wears greaves. Over the r. shoulder is a baldric. On his l. arm is a shield seen obliquely with a tripod as device. He holds a sword in his r. hand, with which he advances to the attack. On the r. is the beaten warrior. He has fallen back r., the r. leg outstretched, the l. leg bent under him. The legs are in profile; of the rest of him we get a back-view. He has long hair, which escapes from beneath a tall crested helmet with horns and falls in nine curls over back and shoulders. Tied round his waist is a cloth. He wears a scabbard with baldric, which seems to have broken. From two wounds, one in the l. side, the other in the r. thigh, blood spouts out. In his l. hand he holds a spear, apparently feebly, the point of which passes behind the neck of the victorious warrior, but in front of the tail of his helmet-crest. Between the feet of the first warrior is the inscription *καλλίας*, between the heads of the two *καλος*.

The baldrics and the blood flowing from the wounds are purple; brown is freely used for details.

B. Warrior. He advances l. He wears a helmet without crest on his head and a short stiff chiton (probably of leather or linen) dotted with little crosses. On his l. arm he holds a shield with a tripod as device, and in his r. hand a long spear, with which he prepares to attack.

The style is vigorous and original, the artist attempting several daring poses. The fallen figure may be compared to the warrior from whom a centaur tries to wrench a shield on a psykter of contemporary date in the Villa Giulia¹. Here we have a similar back view, and the warrior similarly wears no other defensive armour than a helmet, which, however, instead of being rendered correctly from the back, is portrayed in profile.

The love-name *Καλλίας* occurs in three groups of vases of different periods, the present vase falling into the second of these. In this group there are seven vases, all Nolan amphorae².

Ripe Archaic period.

[Providence, Rhode Island. Sale cat. 54; Dubois-Maisonneuve, pl. 23, no. 1; Klein, *Liebl.* p. 147; Buck, pl. 1.]

89. Nolan amphora (pl. 11). H. .34 m. One handle, part of neck and mouth restored. Surface, especially of reverse, much damaged. Early shape. Triple handles. Below scenes maeander-and-cross pattern.

A. Poseidon. He stands r., the l. foot advanced. His hair is long, falls down over his back and is crowned with a garland. He wears a long sleeved chiton sewn at separate points on the arm, and a himation round the r. side and over the l. arm. In his r. hand he holds a patera, in his l. a trident, with connecting pieces between the spikes and a rounded butt.

The garland is white, the hair over the forehead and ends behind brown, the folds on the upper part of the chiton brown.

B. Draped figure. Is that of a youth or woman standing l., but is almost unrecognisable.

Beazley attributes this vase to the Providence Painter³. Poseidon is a noble figure.

[Oxford, Ashmolean Museum. Sale cat. 98 B; *Ashmolean Report*, 1917, p. 7; Beazley, *VA*, p. 78; Hoppin, *Handbook*, II. 389.]

90. Nolan amphora (pl. 9). H. .295 m. The surface of the obverse is considerably damaged and was much restored. The restorations have now been almost removed and a large portion of the original design revealed. The heads of the figures are undamaged and unrestored. Triple handles, low neck. Below scene, on obverse, stopt keys in pairs broken by saltire-squares; on reverse, stopt keys alone. Beneath handles, small palmettes.

Below is the graffito X*CD.

A. Dionysus. He stands with body fronting us, head l. and slightly bent, r. foot fronting us, and l. foot r. He wears a thin, crinkled, sleeved chiton and above it a himation round his r. side and over his l. arm, from which it falls in long folds. He has a long beard and thick long hair tied with a broad fillet. The ends of his hair are covered by the himation, and two curls fall on each shoulder. In his l. hand he holds a large-headed thyrsus, in his r. a tall, graceful kantharos, from which he spills a thin stream of wine. On the r. is the inscription *Ο ΠΑΙΣ* and on the l. *ΚΑΛΟΣ*.

¹ F.R. pl. 15.

² Klein, *Liebl.* pp. 146 f.

³ *VA*, p. 78. For criticism of his style see p. 76.

The part of the hair over the forehead is rendered with little blobs of varnish. White is used for the wine and the inscriptions.

B. **Silen.** He is naked, with long beard and hair, though bald in front. He wears a thin ivy-wreath. He raises his l. arm and lowers his r. as if dancing. On the l. is the inscription ΚΑΛ[Ο]Σ.

The wreath is brown, the inscription in white.

This vase is by the artist whom Beazley discovered and named the "Pan Painter¹." It is thoroughly characteristic of its painter, except that it has an inscription, a thing found on only one other vase attributed to him. The short neck is found on his other Nolan amphorae².

[Mr S. M. Franck. Sale cat. 56 B; Millingen, *Coghill*, pl. 31, no. 1; Beazley, *VA*, p. 115; Hoppin, *Handbook*, II. 313.]

91. Nolan amphora (pl. 9). H. .35 m. Triple handles. Below scenes, maeanders.

A. **Dionysus and altar.** Dionysus goes r., his body front, his head turned l. He wears a long sleeved chiton and a himation round his r. side and over his l. upper arm and shoulder. He is bearded and his hair, tied with a fillet, falls in long curls on his shoulders. In his l. hand he holds a thyrsus, in his extended r. a patera, from which he pours a stream of wine onto an altar below, the top of which is in the form of an Ionic capital.

Dionysus' fillet and the wine are purple.

B. **Silen.** He is naked, bald and bearded and moves r. He holds a short thyrsus tucked under his r. arm. With his r. hand he plays a large lyre, which has five strings, and two prophylactic eyes on the body, giving it the effect of a face.

There is some purple where the strings join the upper rod. Few relief and a good many brown lines used.

Moderate work, the reverse rough. Ripe Archaic period.

[Waterkeyn. Sale cat. 88 A; Tischbein, II. pl. 39.]

92. Nolan amphora (pl. 9). H. .35 m. Triple handles. Below figures on either side, maeanders.

A. **Nike flying with lyre towards B. Youth.**

Nike flies r., wearing a long sleeved chiton and himation round the l. side and attached at the r. shoulder. She has a narrow metal circlet in her hair, which falls over her shoulder behind, while one curl falls onto her chest. She is in the act of playing with the fingers of her l. hand a large, elaborate seven-stringed lyre, which she supports below with her r. hand. A long thin tassel hangs from it. She is evidently flying towards the youth shown on the reverse, who stands l., holding out his r. hand as if to receive the lyre. He wears a himation under his r. arm and over his l., his chest being bare, and has a garland on his head, in honour of the victory, which Nike is bringing him, in the musical contest.

Brown is used for the ends of Nike's hair, the outlines of her face, the folds of the upper part of her chiton, and the dots on her wings; purple for the attachments of the strings to the upper rod of the lyre; crimson for the youth's garland.

The two sides of the vase are evidently connected in subject, and the youth is represented as receiving from Nike the lyre upon which he is to win the victory.

Beazley considers the vase to be a school-piece, if not an original, of the Berlin Painter³.

[Hon. Marshall Brooks. Sale cat. 87 A; Tischbein, III. pl. 7 (both sides); *El. Cér.* I. pl. 99; Roscher, III. 329; Beazley, *VA*, 38; *JHS*, 1922, p. 93, no. 48; Hoppin, *Handbook*, I. 60.]

93. Nolan amphora. H. .285 m. Surface has flaked off a little. Triple handles. Below the scene on each side is a short maeander-pattern.

A. **Apollo pursuing B. Woman.** Apollo runs r. He is naked except for drapery round his back and falling loosely over his arms. His hair is long and tied in a bunch at the neck behind, part falling over his cheeks. He is crowned with olive. In his r. hand he carries a long, knotted stick, in his l. a lyre

¹ *JHS*, 1912, pp. 354-69; *VA*, pp. 113-8.

² Beazley in *JHS*, 1912, p. 359.

³ *VA*, p. 38.

with tortoise body and seven strings, from which hang ribbons. The woman goes quickly r., turning her head back l. She wears a sakkos, a long, sleeved chiton (the folds of it being in series of fours or sixes) and a bordered himation round her r. side and over her bent l. arm. Her r. arm is extended back, her l. fore-arm raised as if in alarm.

Crimson is used on the lyre for the ribbons and the place where the strings join the rod above.

There are inscriptions on both sides, illegible owing to the damaged surface except for the single letter V, probably part of *καλος*.

To the painter of this vase, who belongs to the Ripe Archaic period, Beazley attributes the following other pieces, all of them amphorae and lekythoi. He names him the Dionocles Painter.

Nolan amphorae with triple handles.

1. Naples, Heydemann, *SA*, no. 220.
 - A. Nike.
 - B. Old man.
2. Berne no. 12,215, *Rev. Arch.* xv. 1910, pp. 222-5, figs. 5-8.
 - A. Dionysus and silen.
 - B. Silen.
3. British Museum E 301.
 - A. Death of Orpheus.
 - B. Thracian woman.
4. British Museum E 297, Panofka, *Eigennamen*, pl. 4, no. 9.
 - A. Eros pursuing youth.
 - B. Man.
5. British Museum E 294, Panofka, *Eigennamen*, pl. 4, no. 10; *B.M. Vases*, III. pl. 11.
 - A. Menelaus and Helen.
 - B. Old man.
6. Bibliothèque Nationale no. 358, *Mon. d. I.* 1. pl. 5, no. 3; Luynes, pl. 38.
 - A. Eos and Tithonus.
 - B. Old man.
7. British Museum E 304.
 - A. Theseus and Minotaur.
 - B. Old man.
8. Naples no. 3091, Förster, *Raub und Rückkehr der Persephone*, pl. 2; Overbeck, *Kunstmyth.* pl. 18, no. 11.
 - A. Hades pursuing Persephone.
 - B. Man.
9. Louvre G 210.
 - A. Heracles and Nereus.
 - B. Woman running.
10. Louvre G 209.
 - A. Pluto and Persephone.
 - B. Woman.
11. Berlin no. 2331, *Jahrb.* 1911, pp. 282-3, figs. 1 and 2.
 - A. Greek.
 - B. Persian.
12. Bibliothèque Nationale no. 364, Luynes, pl. 36.
 - A. Nike with sash.
 - B. Youth on horse.

13. Vienna, Hofmuseum.
A. Youth giving fruit to seated woman.
B. Man.
14. Berlin no. 2334. Patroni-Angelini, pl. 8.
A. Dionysus on mule, maenad.
B. Dionysus and maenad.
15. Capt. Spencer Churchill (?), formerly in the Rycroft Collection.
A. Maenad.
B. Silen.
16. Once in the second Hamilton Collection. Tischbein, iv. pl. 50.
A. Menelaus pursuing
B. Helen.

Small neck-amphora with ridged handles.

17. Bibliothèque Nationale no. 373.
A. Hermes and Paris.
B. Man.

Lekythoi.

18. Hope no. 107 (pl. 15), Buck, pl. 9.
Hermes pursuing woman.
19. Madrid no. 159. Ossorio, pl. 36.
Eos carrying off youth.
20. Syracuse, *Mon. ant. Lincei*, 17, pl. 33, 1.
Tithonus.
21. Syracuse, *Mon. ant. Lincei*, 17, pl. 55, 1.
Maenad tearing kid.

[Once in the de Paroi Collection. Mr Cory. Sale cat. 89 B; Millin, *Peint. de Vases*, I. pl. 71; *El. Cér.* II. pl. 20; *Ann. d. I.* 1871, p. 109; Millin-Reinach, p. 41.]

94. Nolan amphora (pl. 12). H. .35 m. The mouth is largely restored. Triple handles. Below, a complete circle of maeanders.

A. **Warrior's farewell.** On the r. stands a warrior, fronting us, his l. foot turned r., his head l. He wears helmet with side-pieces from which his hair escapes (one curl falling over his chest), breast-plate, himation round r. side and over l. shoulder. His r. arm is stretched downwards; he holds a spear in his l. hand. On the l. stands a woman r., wearing a long, thin, sleeved chiton and himation with striped border round r. side and over l. shoulder. She has just emptied a saucer with her r. hand. Her l. hand is raised. To the l. and r. of the woman are some meaningless letters.

B. **Woman.** She stands l. draped in a long, thin, sleeved chiton and thin himation. Her hair is tied in a long fillet. She stretches out her r. arm.

Ripe Archaic period.

[Hon. Marshall Brooks. Sale cat. 87 B; Tischbein, iv. pl. 56, where obverse and reverse are put together. Hence Reinach's wrong description (*Rép. Vases*, II. 332), "Guerrier entre deux femmes tenant des couronnes."]

95. Nolan amphora (pl. 11). H. .34 m. In bad preservation. Much of the varnish and of the terracotta has flaked off and the whole is in a very fragile state. Triple handles. Rather high neck. Below scene on obverse maeanders in groups of three, the groups facing alternately l. and r., and saltire-squares; on reverse simple key-pattern.

A. **Artemis and deer.** Artemis stands fronting us, her l. leg turned r., her head l. She has long hair falling in curls over her chest, and a fringe falling over her ear. She wears a chiton drawn up above the knees under a girdle from which it falls baggily. It is crossed by a brown line across the thighs. Over

her arms and behind her back is a piece of drapery. She wears boots reaching almost to the knee, with flaps over the calves. She wears a closed quiver slung high over the l. shoulder. In her r. hand she holds a tree or large branch. Her fingers are in a strangely distorted attitude. In her l. hand she holds a bow with curved tips, the string of which is invisible except where it crosses her arm. The r. foot (seen from the front) is disproportionately large. Behind her is a deer r., its ears pricked up. The curls and fringe of Artemis are brown, the body of the deer and the quiver streaked with the same colour.

B. **Youth.** His head, shoulders and arms have flaked away. He stands r., draped in himation and holding a staff.

This vase, dating in the Ripe Archaic period, is particularly interesting as showing one of the earliest examples of the common type of Artemis with high-girt chiton and stag. The athletic type of Artemis has been attributed to Strongylion¹, who made a statue of this type for Megara, a replica of which at Pagae is represented on coins of that city². Here, however, Artemis does not appear accoutred as huntress, but carries two torches. The origin of the type may in fact be traced further back, to the statue of Artemis Laphria made by Menaechmus and Soïdas for Calydon³, which was later removed to Patrae and is probably represented on coins of that place⁴.

Our vase would be contemporary or only slightly later than the statue of Menaechmus and Soïdas. The only earlier example is to be found on a b.-f. amphora⁵ showing Apollo and Artemis, high-girt, fighting Tityus, but this has been thought to be a forgery. About contemporary with our vase is a rude relief found at Asopus in Laconia⁶, representing a high-girt Artemis with two spears, and inscribed Πείπ(π)ῖς ἀνέθηκε Ἀρτάμῳ. Treu in publishing the relief makes the comment that it is natural that the earliest monument of the high-girt Artemis should come from Laconia. The present vase shows that Laconia has not that claim.

Rather later (c. 420 B.C.) is a terracotta in Berlin (Antiquarium)⁷ showing the high-girt type of Artemis. Finally an oinochoe (formerly in the Barone Collection)⁸, about contemporary with our vase, shows a very high-girt huntress carrying two spears and holding two dogs in a leash. But it has been suggested⁹ that the upward turn of the head is more appropriate to a nymph, e.g. Cyrene or Atalanta, asking the help of the goddess, than to the goddess herself. The spirit, too, is different; for there she is essentially a huntress, on our vase rather the πόρνια θηρῶν, the bow being a mere hint.

[Waterkeyn. Sale cat. 88 B.]

96. Nolan amphora. H. .24 m. Fairly slender shape. Below figures on each side running maeanders.

Below is the graffito Λ/Λ.

A. **Girl.** She stands l., wearing a long chiton, and a himation under r. arm and over l. shoulder. She extends her r. arm. Behind her is a chair with curved legs.

B. **Youth.** He stands l. wearing an ample himation, leaving bare the r. arm, which is extended.

Careless but pretty. Early Free period.

[Mr Cory. Sale cat. 89 c.]

97. Nolan amphora (pl. 12). H. .335 m. Shape rather fuller than usual Nolan. Ridged handles. There are two dints. Below, whole band of maeanders in threes broken by a cross-square. To sides, irregular palmette design with three lotus-buds.

¹ Gardner, *Handbook*, p. 319.

² Imhoof-Blumer and Gardner, *Num. comm. on Pausanias*, pp. 4, 8 ff., pl. A 1.

³ Paus. vii. 18, 9.

⁴ Hitzig and Blümner on Paus. *l.c.*

⁵ *Mon. ed Ann. d. I.* 1856, pl. 10, no. 1.

⁶ *AZ*, 1882, p. 146, pl. 6, no. 1.

⁷ *AZ*, 1881, p. 253; 1882, p. 146.

⁸ *Bull. Nap.* New Series, vi. pl. 5, no. 1; Reinach, *Rép. Vases*, 1. 494.

⁹ By Minervini in *Bull. Nap. l.c.* p. 191.

A. **Nike arming warrior.** The warrior is a youth, who stands fronting us, his head turned l. He wears a short, crinkled chiton and above it a very elaborate suit of armour, in which every detail is put in with the most minute care. He has a fillet in his hair. Over his r. shoulder a sword is slung by a baldric. In his r. hand he holds the rim of his shield (with a serpent as device), which rests on the ground and is seen obliquely. In his l. hand (the arm raised and bent) he holds a thick spear. Over the r. upper arm hangs a piece of drapery. On the l. stands Nike r. Her hair is dressed in a knot behind, and in front five leaves are bound in by a thrice-wound fillet. She wears a long thin chiton with long baggy sleeves and a folded himation fastened at the l. shoulder. With her r. hand she presents a large helmet to the warrior; both are looking at it. In her r. hand she holds a kerykeion.

The warrior's fillet and baldric and the leaves in the hair of Nike are purple. Details in brown, almost vanished.

B. **Youth.** He stands l. draped in a himation, wearing a fillet in his hair. He holds a staff. The fillet is purple.

Nike¹ and Iris² are both found occasionally with a kerykeion, which they carry as being the announcers of certain tidings. Nike here must be thought of as, so to speak, the official messenger of the victory to come. It is useless to seek a name for the warrior.

Beazley notes the following two vases to be by the same hand.

1. Stamnos, Louvre G 415, Dar.-Sagl. 1. 1274, fig. 1695, Jacobsthal, *Göttinger Vasen*, p. 63, fig. 84.

A. Symposium.

B. ?

2. Stamnos, Munich no. 2410, Jahn 354, Jacobsthal, *ibid.* pp. 64, 65, figs. 85, 86.

A. Symposium.

B. Two pairs of youths.

[Cambridge, Fitzwilliam Museum. Sale cat. 60; Tischbein, 1. pl. 4.]

98. **Pelike** (pl. 12). H. .35 m. Scenes in panels framed by joined lotus-buds and dots above, chain-pattern to sides, reserved line below.

A. **Two countrymen.** The first goes l., his body fronting us and head turned r. He has a pointed beard, wears a pilos tied round with a string, and a chlamys fastened at the r. shoulder. His r. arm is raised, the fingers of his hand being clenched. Over his r. shoulder is slung a bag, held by his l. hand. The second man is on the r. and walks l., his body fronting us, his head l. He has a little beard and is naked except for a loin-cloth. Round his l. upper arm is what looks like a strap with a tongue below, unless it is merely a slip on the part of the artist. Yokewise and held in both hands he carries a pole, from the ends of which hang baskets. Below the second man is a large high-maned pig. Opposite it is a little similar pig. They sniff at each other's nose. Above is the inscription ΕΔΝΟ, scratched into the varnish—obviously not contemporary with the vase.

The baskets and the left-hand man's pilos are sketched with brown lines, and the string round the pilos is crimson.

B. **Man and youth.** On the l. stands the man (probably a paedotribe) r., his back half towards us. He is bearded, has a faint fillet in his hair, wears an ample himation and holds a stick with bent end in his r. hand. On the r. the youth stands l. He wears an ample himation and raises his r. hand. The space between his feet has not been filled in with varnish.

The motive of the first countryman's clenched right hand is curious. The explanation seems to be that it held a bag in the outline-drawing, but the artist, when putting in the background, painted out the bag and allowed the fingers to remain in their original pose, either because he did not like the intended effect, or through mere carelessness. The fact that on the reverse the space between the youth's feet is unvarnished suggests that the putting in of the background was done carelessly. The second man may be a fisherman.

¹ Bibl. Nat. no. 292. Berlin, nos. 2166, 2167.

² Gerhard, *AV*, pls. 82-3. Also Iris on the François

Vase. It is quite probable that Nike derives the kerykeion from Iris.

On a pelike at Vienna (Oest. Mus.)¹ we see two fishermen, one fishing, the other with a stick and basket similar to those on the present vase. The reverse shows a man, apparently the same as the second fisherman, running with his baskets past an ithyphallic herm. A kylix in Copenhagen² shows a fisher-boy with similar baskets. It is, however, quite as likely that the two are countrymen, and Hartwig³ doubts whether the boy on the Copenhagen kylix is a fisher, remarking that the hook that hangs on one of the baskets is an instrument more likely to be used in picking fruit than fishing. Similar baskets are seen on a black-figure amphora at Petrograd showing silens gathering grapes⁴.

Beazley attributes this vase, like the Hope column-krater no. 127 to the See-saw Painter⁵, a rather frigid mannerist, contemporary with the Pan Painter, but altogether lacking his charm.

[Cambridge, Fitzwilliam Museum. Sale cat. 45; Dubois-Maisonneuve, pl. 54, no. 3; Panofka, *Bild. ant. Leb.* pl. 14, no. 5; Hartwig, *Meisterschalen*, p. 60, note 1; Beazley, *VA*, p. 120; Hoppin, *Handbook*, II. 406.]

99. Pelike (pl. 13). H. .245 m. In very bad preservation, the surface being much flaked away and the whole being very fragile. The scenes are framed, on obverse, above by stopt macanders broken by a cross-square, below by hoops with dots above them, to sides by chain-pattern, the lines connecting the dots being brown; on reverse in the same way, except that below is a simple key-pattern.

A. Woman pouring libation to Athena. Athena is represented here as a statue, obviously and intentionally somewhat stiff and archaic. She stands r., her l. leg advanced. She wears a helmet, a long chiton with sleeves, and an aegis with snake-fringe, worn round her shoulders like a shawl. With her l. hand she holds her skirt which she draws tight round her legs; in her r. hand, or rather resting on her r. hand, is a long thin spear, in an oblique position. In front of Athena on the ground is a goose r. On the r. stands a woman l. She wears a long, sleeved chiton and a himation above it, passing under the r. arm. Her hair is bound by a sphendone. Most of her body has flaked off. Round her r. arm is a bracelet, and in her r. hand she holds out a patera towards Athena.

Brown is used for details of Athena's helmet, the folds of her chiton, and the woman's bracelet.

B. Man and woman. On the l. a man stands r. He is bearded and wears a himation under his r. arm. He holds a long wavy stick in his r. hand. On the r. stands a woman l. She wears a long chiton, the sleeves of which cover her arms, and over it a himation passing under the r. shoulder. Her hair is like that of the woman on the obverse. She holds up her r. hand.

One may imagine the Athena on the present vase to be a copy of an actual cultus-statue known to the artist. On a relief at Athens⁶ worshippers are shown before a figure of Athena closely resembling this in pose though without aegis or spear. A winged Athena on a gem in the British Museum⁷ is also similar, though she holds her drapery by the border. We may also compare the bronze statuette in the British Museum⁸, and above all several of the Acropolis *κόραι*. The statuette and the *κόραι*, however, probably represent women devotees and not Athena herself.

The owl was not the only bird sacred to Athena. Cocks, we are told by Pausanias⁹, were sacred to her, as their presence on the columns of Panathenaic amphorae sufficiently show. Then there is also the mysterious *Φοῦς*¹⁰. It need not therefore surprise us that the goose appears here.

Ripe Archaic period.

[Waterkeyn. Sale cat. 88 c; Tischbein, IV. pl. 4; *El. Cér.* I. pl. 71; Kekulé, *Hebe*, p. 32, no. 15.]

¹ Masner, no. 335; *Arch. Ep. Mitt.* 1879, pp. 25 ff., pl. 3; F.R.H. II. 293, fig. 101; *JHS*, 1912, p. 358, where Beazley attributes it to the Pan Painter; Radcliffe, *Fishing from the earliest times*, p. 186 (fig.).

² Panofka, *Bild. ant. Leb.* pl. 15, no. 5; Micali, *Storia degli antichi popoli Italiani*, pl. 97, no. 3.

³ *Meisterschalen*, p. 60, note 1.

⁴ Stephani, no. 9; Gerhard, *AV*, pl. 15.

⁵ *VA*, p. 118.

⁶ Dickens, *Cat. of Acropolis Mus.* I. no. 581.

⁷ Furtwängler, *Gemmen*, pl. 6, no. 56.

⁸ Walters, *Select Bronzes*, pl. 2.

⁹ vi. 26. 2.

¹⁰ On a Corinthian alabastron at Breslau. See Harrison, *Prolegomena*, pp. 303 f.

100. Pelike (pl. 12). H. .285 m. Reverse in bad preservation. The scenes are framed, above by chain-pattern, to sides by double row of dots. A broken purple ring marks the base.

A. **Youth and girl.** The youth stands on the l. fronting us, his head turned r., resting on his r. leg, the l. crossed in front of it. His hair is rolled at the edges. He wears a long himation under his r. and over his l. shoulder. He leans with his l. arm-pit on a wavy staff. On the r. the girl stands l. She has long, flowing hair and wears a long, thin chiton and over it a himation under the r. and over the l. shoulder. She extends her r. arm half downwards.

B. **Silen and maenad.** On the l. a silen stands r. He is naked, bald and bearded. He raises his r. fore-arm. On the r. the maenad stands facing him. She wears a thin, sleeved chiton and himation, and holds a thyrsus in her r. hand. Inner details have mostly vanished.

Late Archaic period.

101. Pelike (pl. 12). H. .235 m. On obverse, above, enclosed palmettes, below, running maeanders; on reverse, above and below, running maeanders. At handle-bases, little palmettes.

A. **Athena pouring libation before Heracles.** On the l. stands Heracles r. He is young, with curly hair and the beginnings of whiskers. He wears a short chiton with the lion-skin above it, the front legs knotted round his neck. His r. hand is on his hip, his l. holds his club, which rests on the ground. In the middle is a flaming altar. To the r. stands Athena fronting us, her head l., her l. foot r. Her hair is in a knot behind and tied in a thin thrice-wound fillet. She wears a long, sleeved chiton and a himation doubled and fastened at the r. shoulder. In her l. hand she holds a spear or tall staff; with her r. hand she is in the act of pouring a libation from a patera. Between the heads of the two are the meaningless letters σκκκκ.

Crimson is used for the inscription, the flame on the altar, Athena's fillet and the wine falling from her patera. Heracles' hair is indicated by blobs of varnish, his whiskers by dots of brown, while the lion's skin is streaked with thin varnish.

B. **Youth.** He wears a himation and walks r., turning round as he walks and extending back his r. arm as if in conversation. In his l. hand he holds a staff.

The style is rather hasty and scratchy, but facile.

Beazley¹ attributes the vase, which belongs to the Late Archaic period, to a painter of small pelikai whom he names the Painter of the Ethiop Pelike. Obvious characteristics of the painter are the single figures of youths with arms outstretched on the reverse, the use of crimson and meaningless inscriptions on the obverse.

[Mr Cory. Sale cat. 89 A; Tischbein, II. pl. 21 (both sides); Beazley, *VA*, p. 138; Hoppin, *Handbook*, I. 349.]

102. Pelike (pl. 14). H. .28 m. The surface is badly preserved so that the brown inner markings of the nude have vanished entirely. The scenes are framed, on obverse, above by joined oblique palmettes, below by maeanders in threes and saltire-squares, to sides by chain-pattern; on reverse similarly, only by laurel-wreath instead of palmettes above. At handle-bases, little addorsed palmettes.

A. **Theseus killing Sinis.** On the l. Theseus advances r., his body and r. leg front. He wears a petasos, drapery hanging over his extended l. arm and a scabbard slung over his r. shoulder. He grasps Sinis round the neck with his l. arm; in his r. hand he holds a sword with which he prepares to run Sinis through. Sinis moves similarly to Theseus, but turns his head back l. He has shaggy hair and beard and wears a chlamys fastened at the r. shoulder. It is made of a skin, the parting of the hair on the beast's back being indicated by a fern-like pattern of brown paint². His l. arm (hidden by the chlamys) is raised. He stretches out the r. arm as if in supplication. To the r. is the tree.

B. **Three youths.** They wear himatia. The two outer youths face inwards, the middle one l., leaning on a staff with the l. arm-pit. The youth on the r. holds a staff in his r. hand.

Vases show two methods by which Theseus killed Sinis. Either he strings him up to

¹ *VA*, p. 138.

² Wrongly supposed by Jahn (*AZ*, 1865, p. 30) to be a pine-branch attached to the chlamys.

the tree, or (as here) kills him with some weapon. I have discussed elsewhere¹ the subject of the present vase along with the other works of art showing Theseus and Sinis.

The vase belongs to the Early Free period.

[Cambridge, Fitzwilliam Museum. Sale cat. 85 A; Tischbein, I. pl. 6; Millin, *Gal. Myth.* II. pl. 131, no. 484; Guignaut, pl. 199, no. 698; Inghirami, *VF*, III. pl. 288; *JHS*, 1913, pp. 297 ff., pl. 21.]

103. Pelike (pl. 15). H. .30 m. Above and below scenes, running maeanders. At handle-bases, little double palmettes.

A. **Two athletes.** On the l. is a pillar on a base. To the r. of it is a naked youth r. He grasps halteres in his extended hands and is walking on his toes, preparing to run for the jump. On the r. a youth, standing l., watches him, dressed in a heavy himation and holding a staff in his r. hand.

Brown is used for the muscles of the naked athlete.

B. **Two youths.** They wear himatia and face each other. The one on the l. holds a staff in his r. hand.

Beazley attributes the vase to the Villa Giulia Painter².

[Mr Schwazer. Sale cat. 90 B; Beazley, *VA*, p. 154; Hoppin, *Handbook*, II. 465.]

104. Pelike (pl. 14). H. .255 m. Above and below the scenes, on obverse, maeanders in threes, the sets facing alternate ways, broken by saltires enclosed alternately at top and bottom; on reverse, key-pattern. At handle-bases, little palmettes.

A. **Nike nailing helmet to trophy.** To the r. is a trophy, already set up. It consists of a tree-trunk, draped in a short chiton, a coat-of-mail and a helmet, all facing l. A sword is slung round it and a spear fixed onto it obliquely. On the ground a round shield, seen obliquely, with an eye as device, leans against the trunk. On the l. stands Nike r. She wears a peplos girt round the overfold and tucked in between her legs. Her hair is tied by a fillet bound many times round her head. She is in the act of driving in a nail between the cheek-pieces of the helmet with a punch held in the r. hand.

B. **Youth.** He stands r., clothed in a himation, supporting his outstretched r. arm on a long staff.

This vase is interesting as giving the earliest representation of Nike erecting a trophy. On the balustrade of the Nike temple on the Acropolis³ a Nike is in the act of putting a helmet on a trophy. A marble base⁴ from east of the Parthenon, dating from the beginning of the fourth century, shows a trophy set up with shield attached. From the l. a Nike approaches and places a helmet on it. Another Nike has erected a second trophy, has just put a helmet onto it with her left hand and prepares to hammer it fast with a hammer in her r. hand. Artistically the finest work of art showing the motive is the gem in the British Museum⁵ signed by Onatas, dating from the fourth century. In fourth century and later art the motive becomes common⁶. Bulle⁷ suggests that the present vase shows Nike engraving an inscription on the helmet. If this were so, it would be very interesting, but it is hardly thinkable that she should be inscribing the place where the tool is set, which seems, as far as can be seen, the space in between the cheek-pieces, immediately below the nose-piece. A nail driven in there would be a support and keep the helmet from falling forward. For an inscription the crown of the helmet would be the most natural place, for which compare the Hieron helmet at Delphi.

The style is inclined to be mean and scratchy. The vase dates in the Early Free period. Beazley⁸ notes five other vases by the same artist and names him after the present vase the Painter of the Deepdene Trophy Pelike.

[Boston, Museum of Fine Arts. Sale cat. 84 A; Tischbein, IV. pl. 21; *El. Cér.* I. pl. 94; Inghirami, *VF*, II. pl. 164; Roscher, III. 326, fig. 5; Beazley, *VA*, p. 161; Hoppin, *Handbook*, I. 203.]

¹ *JHS*, 1913, pp. 296 ff.

² *VA*, p. 154.

³ *Cat.* II. 152, no. 10; Kekulé, *Reliefs an der Balustrade der Athena Nike*, pl. 3 H.

⁴ Friedrichs-Wolters, no. 1184.

⁵ *Cat.* no. 1161; Furtwängler, *Gemmen*, pl. 13, no. 37.

⁶ For other examples see Kekulé, *op. cit.* p. 8.

⁷ Roscher, III. 326.

⁸ *VA*, p. 161.

105. Pelike (pl. 16). H. .26 m. The varnish has flaked off in places. On the obverse, above, enclosed palmettes separated by tongues; below, triple maeaders separated by chequers; on the reverse, above and below, egg-and-dot pattern. At handle-bases, pairs of addorsed palmettes.

A. Silen between two maenads. In the middle the silen stands r. His l. leg is raised on a rock, marked by a few thin, curling, incised lines. He bends his body forward, leaning with his r. elbow on his l. knee. He is bearded and shaggy-haired, crowned with a berried wreath tied on by a fillet hung with sets of three blobs. He is naked except for a spotted skin, fastened at the r. shoulder and covering his l. arm. In his l. hand he holds and partly leans on a thyrsus with bushy head and side-shoot, both with berries. His r. hand is raised as if about to take a patera that is offered to him. On the r. stands a maenad, half l., her head and r. foot l. Her hair goes back from the forehead and is tied at the back of the head with a band (perhaps of metal) and is loose behind. She wears a long Doric chiton, girt over the overfold, and falling in long folds, except round the l. leg, where it clings in minute horizontal folds. In her l. hand she holds an oinochoe, in her r. she extends the patera to the silen. On the l. a second maenad advances r. She is similar to the other, only her hair is tied in a thin thrice-wound fillet. Her l. arm is crossed over her chest; with her r. hand she extends a fillet hung with sets of three blobs towards the silen's head.

White is used for the silen's fillet, the first maenad's head-band, the fillet held out by the second maenad, and the berries of the silen's thyrsus.

B. Two youths. They wear fillets in their hair, and himatia, and stand facing each other. One holds a ball by a string and below the ball a strigil.

The fillets are white.

The vase belongs to the school of Meidias, though it is not actually by the Meidias painter. The pelike at Vienna, Hofmuseum (*SK*, p. 202, no. 139; Laborde, I. pl. 39), showing (a) Nike crowning a youth, (b) two youths with a stele between, is close in style, perhaps by the same hand.

[Mr Schwazer. Sale cat. 90 A; Tischbein, II. pl. 49. The drawing gives even less idea of the style than the majority of Tischbein's.]

106. Lekythos (pl. 13). H. .355 m. The vase has been broken and considerably restored. Two cracks run through the figure of Nike, but at unimportant places, so that the restorations are certain and therefore not indicated in the illustration. Below the scene are maeaders in pairs separated by saltire-squares.

Nike and altar. Nike moves r., her body fronting us, her head l. She wears an indented stephane in her hair tied with a fillet with long ends. Her hair is long over her back and two curls fall in front; it is done in rolls (rendered in relief with varnish) over her forehead. She is dressed in a long, thick, sleeved chiton, dotted with little crosses and ornamented below and on the bottom of the sleeves with dotted lozenges, above it a little himation round the l. side and over the r. shoulder. She wears thin bracelets and an ear-ring. Her arms are outstretched. In her r. hand she holds an oinochoe, in her l. a patera. To her r. is a low altar, with a gabled top, the gable ornamented with tongues below, volutes above and a little palmette as centre acroterion.

An elegant, yet decided, piece of drawing, not a little reminiscent of the Berlin Painter. Beazley¹ attributes the vase to the Boston Tithonos Painter.

[Oxford, Ashmolean Museum. Sale cat. 85 B; *Ashmolean Report*, 1917, p. 7; Millingen, *Coghill*, pl. 22, no. 2; Inghirami, *Mon. Et.* v. pl. 66; *El. Cér.* I. pl. 92; Beazley, *VA*, p. 193; Hoppin, *Handbook*, II. 533 (index of museums, but omitted from the list in I. 90-91).]

107. Lekythos (pl. 15). H. .24 m. On neck above, egg-and-dot; below, pattern of three joined palmettes with spirals at sides and lotus-buds separating them. On body, above and below, band of stopt maeaders in threes and various forms of saltire-squares.

Hermes pursuing Herse (?). From the l. Hermes goes r. He is bearded, and wears a band in his hair, petasos fallen back, attached by a string, chlamys fastened by a large buckle on the r. shoulder,

¹ *VA*, pp. 193 and 69-70.

and winged sandals. With his r. arm (slightly drawn back) he threatens with a sword, with his l. hand, the arm outstretched, he grasps a woman (perhaps by the hair). The woman runs r., turning her head back l. She wears a kerchief dotted with crosses over her hair and covering her neck behind, a long, sleeved chiton, a bordered himation over l. shoulder, round r. side and over l. arm. She stretches out her arms in either direction. Hermes' eye is wide open and fierce, the woman's eye normal. To the r. of the head of each are the inscriptions ΚΑΒΟ? ΚΑΒΕ.

Purple is used for the band in Hermes' hair, and the string of his petasos.

The woman may be Herse (see p. 74, no. 125), but the absence of other figures makes the identification less certain.

Fine vigorous style. Beazley attributes this vase to the artist whom he has called the Dionocles Painter (see p. 53 above).

[Viscount Cowdray. Sale cat. 91 A; Buck, pl. 9.]

108. Squat lekythos (pl. 16). H. .215 m. Mouth lost, foot restored to the body with plaster; restorations, but the scene is well preserved. On the shoulder, three-quarters of the way round, egg-pattern; below, nearly half-way round, meanders in pairs, divided by saltire-squares.

Underneath the vase is the graffito Ξ.

Warrior's farewell. On the r. stands a warrior fronting us, his head turned r., his l. leg l. He wears a Thracian helmet with crest and cheek-pieces. Beard and hair escape from underneath it. He wears also a coat-of-mail. On his l. arm is a round shield seen obliquely. He has a heavy-butted spear in his l. hand. He stretches out his r. hand to receive a patera from a woman who stands facing him r. She wears a Doric chiton with long overfold, over which it is girt. In her l. hand she holds an oinochoe (mostly hidden behind her body), in her r. extended hand the patera. Behind her and partly hidden is a four-legged stool with a cushion on it.

The inner details of the coat-of-mail are largely in brown.

This charming piece is by the master whom Beazley calls the Achilles Painter¹. Of his pieces one may mention a stamnos in the British Museum², which shows figures exactly similar to ours³, but with reversed positions.

[New York, Metropolitan Museum. Sale cat. 92 D; *JHS*, 1914, p. 202, no. 34; Beazley, *VA*, p. 196; Hoppin, *Handbook*, I. 5.]

109. Kalpis (pl. 15). H. .30 m. Round outer rim egg-pattern. Above, on neck and below, meanders and cross-squares. Underneath, the graffito ΝΥ.

Medea and the Peliades (?). On the l. stands Medea (?) r., wearing a thin Ionic chiton and a himation tied round her waist. Her hair is bound in a broad band. She raises her l. fore-arm as if accompanying speech by gesture and holds a sword in her r. hand. In the middle stands a daughter of Pelias (?) wearing a Doric chiton girt above the overfold. Her hair is elaborately dressed. She wears a band, a fringe in front, a knot dressed over the band behind and tied with a long, thin string with blobs at the end. She fronts us, but turns her head l. towards Medea. In her l. hand she holds a dish. She presses her r. hand to her cheek in surprise or alarm. On the r. a second daughter of Pelias (?) makes off r., fronting us, her l. fore-arm raised, her r. arm extended downwards, her face in a three-quarter position, but her chignon frankly in profile. She wears a Doric chiton with short overfold tied loosely round the hips. Her hair is tied with a long narrow band.

The blobs at the ends of the hair-band of the first daughter of Pelias are purple.

The interpretation is uncertain. Tischbein³ first suggested Medea and two daughters of Pelias. Medea has just cut up Pelias and given one of the girls a potion for bringing him to life. Böttiger⁴ sees Medea using her final persuasions. Hirt⁵ prefers to see three daughters of Pelias and not Medea. Pyl⁶ in enumerating the works of art that may show the subject agrees with Böttiger.

¹ *JHS*, 1914, p. 179; *VA*, p. 196.

² E 448. *JHS*, l.c. pl. 16.

³ I. 62.

⁴ *Gr. Vas.* I. 2, p. 164.

⁵ In Böttiger, *Amalthea*, I. 165.

⁶ *De Medeae Fabula*, p. 59.

This vase, which is singularly well preserved, is a good example of the Villa Giulia Painter's work¹. On the face of the middle figure surprise is finely and simply rendered.

[Cambridge, Fitzwilliam Museum. Sale cat. 81; Tischbein, I. pl. 7; Millin, *Gal. Myth.* pl. 116, no. 425; Guigniaut, pl. 183, no. 648; Böttiger, *Gr. Vas.* I. 2, p. 164, *Amalthea*, I. 165, pl. 4, no. 2; Inghirami, *VF*, III. pl. 289; Pyl, *De Medeae Fabula*, p. 59; Roscher, II. 2506; Beazley, *VA*, p. 154; Hoppin, *Handbook*, II. 465.]

110. Kalpis (pl. 15). H. .30 m. Round outer rim, egg-and-dot. Above on neck egg-and-dot; below meanders in threes and saltire-squares.

Lady and two slaves. In the middle sits the lady on a chair with curved legs r. She wears a sleeved chiton and a himation wrapped round her knees. Her hair is gathered in a knot behind and bound by a thin fillet wound several times round; there are three myrtle leaves in front. She has an ear-ring and a thin necklace. On either side of her is a wool-basket, from both of which she is in the act of taking wool. On the l. stands a servant-girl, fronting us, her head r. She is dressed like her mistress, only she wears her himation under her r. arm and over her l. shoulder, has no ear-ring and wears a broad fillet in her hair. In her r. hand she holds a mirror. On the r. stands a second girl l. She wears a long sleeveless chiton. She holds up part of her dress with her teeth, preparatory to tying it with a thin girdle which she holds in her l. hand. Above the lady is a fillet: between it and her the inscription ΚΑΛΕ.

White is used for the fillet and leaves in the lady's hair, the girdle of the second maid, and the wool in the nearer basket, that in the further one being yellow.

The motive of holding up the dress in the teeth is not uncommon². Reinach³ mistook the motive. He describes the scene as "Femme assise entre deux autres femmes, dont l'une joue de la double flûte et l'autre tient un miroir. Inscr. καλος." De Witte⁴, in a letter to Panofka, thought that the scene showed Penelope between two servants, reading the inscription as αἰδώς.

The vase belongs to the Early Free period. It is a very typical and charming example of its class.

Tischbein relates in his reminiscences⁵ how Hamilton, after he had sold his first collection to the British Museum, showed a pot which he had bought in spite of his resolution to stop collecting. The pot was found ("wenn ich nicht irre") at Orvieto and showed the scene represented on the present vase. His description corresponds so closely that there can be no doubt of the identity of the present vase and the vase Tischbein was describing. It was with this vase that Hamilton began his second collection.

[Sir Charles Walston. Sale cat. 82 A; Tischbein, I. pl. 10; Kirk, pl. 13; De Witte, *Bull. de l'Académie Royale de Bruxelles*, x. 91 (fig. to face p. 94); *Ann. d. I.* 1841, p. 269.]

111. Kalpis (pl. 15). H. .21 m. Round outer rim, thick tongues. Above, on neck, egg-and-dot; below, meanders irregularly broken by cross-squares.

Lady receiving visitor. On the l. is a chair with curved legs, from which a lady, now standing r., has just risen. She wears a broad fillet in her hair, a long chiton and a himation muffling both her arms, which are raised beneath it. She appears to greet a second lady on the r. who stands fronting us, her head l. Her hair is covered by a sakkos, with two leaves in front. She wears a long, sleeved chiton and ample himation round the r. side and over the l. shoulder. In her r. hand she holds a broad band. Between the heads of the two is the inscription ΚΑΛΕ.

The leaves in the hair of the woman on the r. are white.

Easy and hasty work, dating towards the end of the Early Free period.

¹ Beazley in *Röm. Mitt.* 1912, pp. 286 ff.

² Dar.-Sagl. IX. 536, fig. 7160; Baumeister, I. 609, fig. 668; Heydemann, *Gr. Vas.* pl. 10, no. 2; also a fragment in the British Museum, E 509¹ (*B.M. Vases*, III. 308, fig. 24).

³ *Rép. Vases*, II. 281.

⁴ *Ann. d. I.* 1841, p. 269; cf. *Bull. de l'Académie Royale de Bruxelles*, x. 91.

⁵ *Aus meinem Leben*, II. 169.

112. Kalpis (pl. 17). H. .43 m. On body in front is a dent caused accidentally before baking. Round outer lip, egg-pattern. Round neck, oblique joined palmettes. Below scene, band of detached double maeanders broken by chequers. Beneath handle at back, small palmette with side spirals.

The scene almost encircles the vase, being broken only by the palmette at the back. The band of maeander and chequers serves as a base.

Scene in women's apartments. There are nine figures, consisting of four groups of two and an Eros. Eros is represented as a lad, standing in an easy pose with the weight on the l. leg, his r. hand on his hip, extending in his l. an object (vase?) in the shape of a ship's prow, on which is painted a prophylactic eye. On the right of Eros is a group of a man and a woman. The woman is seated l. on a chair with curved legs, on the back of which she leans her l. arm, turning round to face a man who stands to r. of her, her body almost fronting us, her head r. She wears a thin, sleeveless chiton, and a himation about her knees. Her hair is gathered at the back into a bag ornamented with chequers and crowned in front with three spiked leaves; she also wears an ear-ring. The man to r. of her leans forward l. on a long staff, his weight on his r. leg, his l. bent and crossed behind it, his r. hand on the woman's shoulder, his l. gathering up a himation which is wrapped loosely round the lower part of his body. To the r. of this group is another, consisting of two women, facing each other. The woman on the l. stands r., completely muffled in a himation; the one on the r. stands l. and offers a stool to the other; she wears a long chiton and ample himation.

To the l. of Eros is a group of two women. The first, on the r., stands half l. in an easy pose; she wears a long chiton girt over the overfold, her head is bound by a broad fillet with leaves, her hair hanging loose. In her l. hand she carries a stool, in her r., lowered, a wool-basket, which she appears to be bringing to the second woman, who is seated on the l. facing her. In her l. hand this second woman holds a distaff high, with the fingers of her r. she draws out a strand of wool from it. The chair on which she sits and her dress are like those of the other seated woman, but she wears in her hair a broad stephane with serrated upper edge, and an ear-ring. To the l. of this group is the last, consisting of a woman and a man. The woman stands on the r., fronting us, her head turned l. She wears a long, thin, sleeved chiton with a himation above it, and her hair is confined in a sakkos. In her r. hand she extends a covered toilet-vase toward the man, who stands on the l. facing her, his l. hand raised as if to take the vase, or to express admiration at it, his r. holding a staff. He is clothed in a himation which leaves his r. shoulder bare. Behind him is a chair.

Above the figures hang various objects.

Brown is used for the inner markings of the nude, most of the relief-lines being now orange-brown; the wool on the distaff of the spinning woman and the strand drawn from it are white.

A charming example of this type of hydria, with domestic scenes, so frequent in the Periclean epoch. The figures are full of grace.

[New York, Metropolitan Museum. Sale cat. 61; Tischbein, iv. pl. 1.]

113. Kalpis. H. .30 m. Upper half only decorated. On neck, small joined lotus-buds, below large ditto. The scene is enclosed to the sides by a chain-pattern.

Domestic scene. In the middle a lady sits on a plain, high stool. She wears a chiton, himation with indented border below, passing under her r. shoulder and over her l. arm. In her hair is a fillet. With her r. hand she holds out an uncertain object to a youth on the r., who holds out his r. hand to receive it. He wears himation alone and leans back on a stick held in the l. hand. On the l. is another youth. To either side is a servant-girl; they are dressed like their mistress, but have no fillet. They hurry up, as if in excitement.

The work is rough and very careless. It would date at the beginning of the Ripe Free period.

[Mr E. P. Warren. Sale cat. 84 B.]

114. Kalpis (pl. 15). H. .18 m. Chipped at the rim and on the l. of the scene; one handle missing, the hole thus caused filled up. Above and below, egg-and-dot.

Lady between two servant-girls. In the middle on a seat consisting of curling incised lines sits the lady r. She wears a plain band in her hair, a thin, sleeved chiton (the contour of her arm is

visible through it) and himation wrapped round her legs. In her hands she holds out a box. To the l. on the ground is a large basket, containing wool; by the side of it grows a plant. On the r. stands a servant half l., her head l. She wears a long chiton girded above the overfold. Her r. breast is seen in profile and seems to protrude from the drapery. She holds a piece of cloth in her l. hand and stretches out her r. towards the box held by the lady. On the l. is another servant. She stands r., dressed in a long chiton and probably himation above, her arms extended towards the lady. Below the lady, divided by the basket, is the inscription ΕΥΚΛΕΙΑ, to the l. of the head of the right-hand servant ΠΕΙΘΩ.

The wool in the basket is white, the plant incised. The figure of the girl on the l. is much damaged.

There has been some rather needless discussion of the subject shown on the vase. Wieseler¹ sees in Peitho one of the Graces, in Eukleia either Artemis Eukleia or another Grace. Gerhard² considers Peitho a goddess of marriage. Raoul-Rochette³ connects Peitho with the mysteries. Jahn⁴ considers Peitho to be the goddess of persuasion, Eukleia to be Artemis Eukleia, both goddesses of marriage. The scene is of course purely domestic, the artist having given the pretty pet-names Peitho and Eukleia to what he thinks are pretty figures.

The vase dates well into the Ripe Free period. In spite of some incorrectness of drawing (Eukleia's thighs are disproportionately long) it is a pretty little piece. It shows some Meidian characteristics: the treatment of the hair, the contour of the arm seen through the drapery, the folds of the drapery radiating from the nipples.

The kalpis in Berlin, no. 2396, is by the same hand.

[Christie, pl. 13; Raoul-Rochette, *Mon. Inéd.* p. 40, pl. 8, no. 2; *El. Cér.* iv. pl. 25; Gerhard, *Arch. Nachlass aus Rom*, p. 157, note 98; Jahn, *Peitho*, p. 26; Müller-Wies. p. 27, pl. 57, no. 727.]

115. Volute-krater (pl. 17). H. .58 m. The foot has been broken off and joined on again; the vase is slightly tilted to one side. Rather dull varnish.

The handles are ivied. On outer rim, band of stopt double maeanders broken by a single cross-square at irregular intervals. On neck, above, enclosed and joined palmettes and elongated lotus-bells. On shoulder and round handle-bases, tongues. Below, maeanders and crosses as on outer rim. At base, rays. Beneath handles, rising from the maeander-pattern, free lotus-spray.

A. Dionysus and two maenads. In the centre Dionysus moves r., turning his head back l., his l. hand grasping a thyrsus with a shoot below, his r. extended backwards and holding a kantharos. He is dressed in a long thin chiton with baggy sleeves, which is pleated in sets of three folds (indicated by four delicate lines) and a bordered himation round his r. side and over his bent l. arm. His hair falls in long ringlets and is crowned with ivy, his beard is long and pointed. From the r. a maenad dances toward him on her toes. She is dressed in a sleeved chiton with many folds and a bordered himation wrapped round her body and over her l. shoulder. Her hair is long, and crowned with a circlet ornamented with detached key and little balls on the upper edge in front. Her l. hand is lowered and holds a large thyrsus almost horizontally, her r. is extended, grasping the front half of a fawn by the legs. To the l. of Dionysus is a second maenad, dancing toward him, her l. hand extended and holding out a large wriggling snake, her r. lowered, holding an oinochoe. She wears a pleated chiton like that of Dionysus, but with folds between the pleats, and over it a dappled skin. Her hair is long, and confined by a circlet ornamented with dots in threes. Between her and Dionysus a thick thyrsus with a side-shoot rises from the ground.

There are no accessory colours; brown is used for the ends of the hair, and for the ornamentation on the circlets of the maenads.

B. Silen and two maenads. In the centre a silen runs r.; he is nude, bald, bearded, and has a very snub nose and long ears, or horns. In his l. hand he carries a lyre, his r. holding the plectrum. On the r. a maenad hurries r., turning back l. as she goes. Her l. hand grasps a thyrsus, her r. is extended backward. She is dressed in a sleeved chiton with many delicate folds, and a bordered himation round her r. side and over her l. shoulder. Her hair is confined in a sakkos and she wears bracelets. To the

¹ In Müller-Wies. p. 27.

² *Arch. Nachlass aus Rom*, p. 157, note 98.

³ *Mon. Inéd.* p. 40.

⁴ *Peitho*, p. 26.

l. of the silen is a second maenad, dancing r., her l. hand extended, her r. holding a thyrsus horizontally. She wears a long, sleeved chiton, over it a dappled skin, and a fillet round her head.

The surface of the reverse is badly worn, especially on the figure of the silen, the inner markings of which have quite vanished. The bracelets of the maenad on the r. are brown.

A fine work by the artist whom Beazley¹ has called the Altamura Painter: fine, but not of the highest quality. There is no real breadth of treatment; the artist aims at grandeur not so much because he must as because he feels he should. The treatment of the upper folds of Dionysus' himation is both stiff and weak. The total effect however produces a stateliness that cannot be denied. Perhaps the Altamura Painter was deliberately a little archaic. If he is to be placed in the Early Free period, he gives the impression of being a little earlier.

[Duchess of Marlborough. Sale cat. 51; Moses, pl. 16; Beazley, *VA*, p. 144; Hoppin, *Handbook*, I. 21.]

116. Kalyx-krater (pls. 17 and 18). H. .42 m. There has been some restoration, noticeably in the seated man on the upper register, in the girl fleeing toward him, and in the egg-pattern below these two, and to a smaller extent in the maenad on the l. in the lower register side (B) and the satyr on side (A).

Above, oblique joined palmettes. Below, between handles, band of three maeanders and a saltire-square, alternately. Scenes in two registers, divided by band of egg-pattern.

Upper register. Rape of the Leucippidae.

On side (A), in the centre, is a four-horse chariot moving r. at a gallop, driven by a Dioscurus. He is clad in a short chiton, chlamys, high boots, and a petasos which hangs behind his neck. He carries a sword, wears a laurel wreath on his head, and has traces of a short beard. His hands grasp the reins and goad, his l. arm also passing round one of the Leucippidae, who stands beside him on the side away from the spectator, almost facing us, but with her head turned in the direction in which the chariot is moving. She is dressed in a Doric chiton with overfold, the back part of which she has drawn over her head like a veil and holds in place with her r. hand, while her l. grasps the chariot-rail. On her head is a stephane ornamented with spiked leaves.

There appear to be two sets of reins, one dark, held by the Dioscurus, the other light, the latter being fastened partly to the chariot-rail and partly to a kind of flap attached to the body of the car. The horses' harness is ornamented with tassels, and they wear cockades, unless these are intended for tufts of mane.

Behind the horses stands Apollo fronting us, his head r. He is wrapped in an ample bordered himation, wears a laurel wreath and holds in his r. hand a branch of laurel. In front of the chariot runs a youth dressed like the Dioscurus; he turns his head to look back at the chariot, and raises his l. hand. His r. is lowered, and grasps two spears. To the l. of the chariot a woman runs l. She is dressed in a sleeved chiton with overfold, ornamented with a pattern of crosses and a border of dots, and a bordered himation. Her hair is bound in a sakkos with a tassel, over which is a crown of spiked leaves. She turns back towards the chariot as she runs, raising her l. hand in a gesture of alarm or perhaps of farewell.

In the centre of side (B) another chariot moves l. driven by a Dioscurus almost exactly resembling the other, beside whom stands a maiden whose l. arm passes round his neck. She wears a bordered Doric chiton with overfold, a sakkos with a pattern of dots, and a spiked stephane. Beside the horses, on the further side, runs a girl l., turning back to look at the occupants of the chariot. Her r. arm is bent across her body, her l. slightly raised. She wears a bordered Doric chiton with overfold, sakkos with tassel, and stephane.

In the space to the l. of this chariot and to the r. of the other is a group of three girls. The central one runs r., turning her head back l. and stretching out her hands to her two companions. She wears a bordered Doric chiton with overfold, and a stephane with leaves. The others run toward her from either

¹ *VA*, pp. 143-4. Beazley now attributes two more volute-kraters to the Altamura Painter: (i) Vatican, Passerio, *Picturae Etruscorum in vasculis*, II. pl. 151, (a) Dionysus and Ariadne, (b) silen attacking maenad;

(ii) Bologna, no. 271, Zannoni, *Gli scavi della Certosa di Bologna*, pl. 85, nos. 5, 7, (a) Heracles and Linos, (b) man and youth.

side, stretching out their hands. The girl on the r. wears a sleeved Ionic chiton and a bordered himation passing under her r. shoulder and over her l. shoulder and arm. Her hair is bound with fillets into which are stuck two leaves and some berries. The girl on the l. is more elaborately dressed, in an embroidered chiton and a himation like those of the woman to the l. of chariot (B), and a broad sphendone with a crown of leaves.

The space between the chariots on the other side is filled by a man and a girl. The man is seated r. on a rock on which grows a flower. He is bearded, and clad in a himation draped round his waist and over his l. arm, and wears a wreath of berried laurel. His r. hand rests on his hip, his l. holds a staff. Toward him from the r. runs the girl, stretching out her arms but looking back r. to the chariot (B). She wears a Doric chiton with overfold, and her hair is bound by a sphendone decorated with three leaves.

White is used for the berries of the laurel wreaths, the leaves in the women's head-dresses, one set of reins on each chariot, the strings of the petasoi, the wreath of the youth with the spears, the tassels of the sakkoi, the fillets in the hair of the maiden on the r. of the group of three, the lines indicating the rock on which the man is seated, and the flower growing upon it.

Brown is used for the short beards of the Dioscuri, for the crown of the petasos of the youth with the spears, and the boots of the same youth and of the Dioscuri, brown or vermillion for the cockades of the horses. The tassels on the harness are vermillion.

Lower register. Satyrs and maenads. On side (A) are two pairs of satyrs and maenads. The satyr on the l. is nude, bearded, and has a horse's tail. His head is bound by a fillet with leaves. He runs r., stretching out his arms to a maenad who flees from him r., turning her head back toward him. She wears a sleeveless Ionic chiton, over which is a dappled skin, and in her hair is a fillet with leaves. Her hands are extended in either direction, her l. holding a thyrsus with an ivy-trail, her r. a wine-skin. The second satyr resembles the first, but is in a slightly more stooping attitude. The second maenad runs r., looking back at him. She wears an Ionic chiton and a himation completely covering her r. arm and the upper part of her body. Her l. hand holds a thyrsus with an ivy-trail, and in her hair is an ivy-garland with berries, tied on by a fillet.

On side (B) a nude satyr runs l. between two maenads. He is like the others, and carries a skin over his l. arm which he extends forwards, his r. being stretched out backwards. Below him on the ground is a wine-horn. The maenad on the l. runs l., looking back at the satyr. She wears a Doric chiton girt over the overfold, and carries in her l. hand a thyrsus with berries and a spray of ivy-berries, in her r. a wine-skin. On her head is a wreath with berries. The maenad on the r. runs r., turning her head back l. She wears a sleeved Ionic chiton and a himation draped round her waist and over her l. arm. Her hair is bound in a sakkos, over which is a crown of spiked leaves. She carries a flaming torch in her r. hand. White is used for garlands, fillets, berries, the sprays on the thyrsi, and the flame of the torch.

There is no doubt about the subject of the upper register¹, but the identification of individual figures is uncertain. The woman to the l. of chariot (A), to judge by the richness of her dress, may be Philodice, mother of the Leucippidae. The girl on the l. of the group of three, who is marked out in the same way, may be Arsinoe, the third daughter of Leucippus, unless Arsinoe is the central figure of the group, who looks bewildered by the news brought by her two companions². The youth with the spears may be an attendant of one of the Dioscuri, to be called Chrysippus on the analogy of the Meidias hydria³. The seated man is probably Leucippus, to whom a girl brings news of the event. On the Meidias hydria, indeed, a similar figure is called Zeus, but on other representations of the same scene Leucippus seems a more likely identification, since there are no signs to show that Zeus is intended, and in similar scenes we often see the father receiving the news.

The presence of Apollo is a little strange. Jahn suggested⁴ that he is here as god of

¹ Older and obviously mistaken interpretations were definitely refuted and the right one given by Jahn in *AZ*, 1845, p. 27 f.

² So Bursian in *AZ*, 1852, p. 438.

³ The grooms of the Dioscuri are however usually called Rhecas and Amphistratus (Strabo, xi. 496) or Amphitus and Telchius (Pl. *N.H.* vi. 5, 16).

⁴ *L.c.*

weddings, but more likely he is here as being the real father of the Leucippidae¹. Körte² thinks that his presence also indicates that the incident takes place in his precinct, a sacred spot being suggested on other vases by an image or a tripod.

The representations of the rape of the Leucippidae have been repeatedly discussed³. All are usually believed to derive from Polygnotus' painting in the Anakeion at Athens⁴, a series of scenes which the later artists either copied singly or abbreviated as a whole.

Of the extant monuments, two are about contemporary with our vase, and may be compared with it in their treatment of the subject. The first is a terracotta disc at Athens⁵, with painting in red and brown on a white ground, figuring on one side the scene preceding the rape, on the other the rape itself. In the latter there are two chariots, in which are the Leucippidae, driven off at a gallop by the Dioscuri, a group of three girls between the chariots, and a girl running toward an old man. The general scheme resembles that of our vase, though no figures are identical. The chief differences are that on the disc the chariots move in the same direction, and Apollo, the youth with the spears, and one of the female figures are omitted. But in spite of these differences and a greater freedom in the style, the disc seems to derive from the same tradition as our vase.

The second monument to be compared is a fragmentary red-figure krater at Halle⁶. Here again we find some figures corresponding to those of the present vase: two chariots, a girl running beside one team of horses and wearing a skirt ornamented like that of the corresponding figure on our vase, a group of three girls and other girls raising their hands as if in alarm. But the fact that one at least of the Dioscuri (the second does not appear on the extant fragments) is lying in wait for his bride, not yet carrying her off, indicates quite a different stage of the story.

Other and later representations of the legend⁷ diverge still farther from ours, and the only earlier one, the frieze of Gjölbaschi-Trysa, has no detail in common with it except the two galloping chariots.

It remains to be considered in what sense the present and other vases may be said to be "derived" from Polygnotus' painting. Of this we know no more than that it represented the γάμος of the Leucippidae⁸. Benndorf⁹ thinks that this cannot refer to the rape of the maidens by the Dioscuri, but must indicate their marriage to the Apharidae. But it is inconceivable that Polygnotus should have chosen for his subject the tame prelude without the exciting sequel. Similarly, a Greek artist was not in the habit of representing Lapiths and Centaurs sitting down in amity to the wedding breakfast of Pirithous. The real subject must have been the rape, shown as taking place, according to the later legend¹⁰, at the actual wedding of the maidens to the Apharidae. This is precisely the scene represented on the Trysa frieze, a work which is generally allowed to be the nearest derivative of the fresco. But I have already pointed out that the frieze has very little in common with the Hope vase, and that on none of the vases do the Apharidae appear at all. Hence we may conclude that if the Trysa frieze truly represents Polygnotus, the vases do not.

It is true that some of the vases and the disc are in some points similar, but no more

¹ According to the *Cypria*, Paus. III. 16. 1.

² *Jahrb.* 1916, p. 267.

³ See especially Roscher, II. 1993 f.; Benndorf, *Das Heroon von Gjölbaschi-Trysa*, pp. 165 f.

⁴ Paus. I. 18. 1.

⁵ *Εφ. Ἀρχ.* 1885, pl. 5, no. 1 a; Jahn, *Entführung der Europa*, p. 45.

⁶ *Jahrb.* 1886, pl. 10, no. 2; 1887, pp. 271 ff. Robert, *Marathonsschlacht*, pp. 56, 57.

⁷ The chief are (a) krater in Jatta Collection, *Mon. d. I.* XII. pl. 16; *Ann. d. I.* 1885, pp. 158 f. (b) The Meidias hydria, B.M. E 224, F.R. pls. 8, 9; Nicole, *Meidias*, pl. 2.

⁸ Paus. I. 18. 1.

⁹ *Op. cit.* p. 166.

¹⁰ See Roscher, II. 1985.

similar than many renderings of other subjects that no one has thought of attributing to famous originals. There must have been paintings or sculptures of almost every well-known legend in some temple or other in Greece, of which no record remains, and to which therefore later works of art are not traced back. Merely because Pausanias happens to have mentioned (but not even described) Polygnotus' painting of the Rape of the Leucippidae, must we deny to artists who treated the same subject that originality which we allow to the artists whose chosen subjects have never been mentioned as the theme of some great painter?

A deliberately spirited piece, dating in the Early Free period. The painter has created a pleasing, but not a great work of art. It is very like the hydria in the British Museum E 170 showing Apollo pursuing Daphne and a chariot with winged horses. The two vases look as if they were by the same hand.

Hartwig¹ has discussed the whole group of kraters decorated in two zones. He notes a general weakening of invention, composition and technique: that ancient motives are used, that the figures are merely strung together, not grouped, and that the outlines lack boldness. He puts the Coghill krater at the head of the group, of which it is the finest example. He also observes that these vases have nothing to do with the technique associated with the great Polygnotus.

[From Girgenti. Formerly Coghill Collection. Mr C. S. Gulbenkian. Sale cat. 55; Millingen, *Coghill*, pls. 1-3 (all subsequent illustrations are derived from this); Guignaut, pl. 159, no. 606; Inghirami, *Mon. Et.* v. pls. 13, 14; *AZ*, 1845, p. 27; 1852, pp. 436 ff., pl. 41; *Ann. d. I.* 1885, p. 162; *Jahrb.* 1887, p. 273; Benndorf, *Das Heroon von Gölbaschi-Trysa*, p. 165, note 1 b; Roscher, II. 1893; Robert, *Marathonschlacht*, pp. 53 ff.; *Röm. Mitt.* 1897, p. 102, note 1.]

117. Kalyx-krater (pl. 19). H. .38 m. Varnish somewhat faded. Above, joined oblique palmettes; below, between handles, meanders and saltire-squares, carelessly executed.

A. Dionysus, silen and maenad. In the centre Dionysus moves r., his body fronting us, his head turned back l. He wears a long, thin, sleeved chiton and a himation over his l. shoulder, round his body and over his l. elbow. He has a long pointed beard and long hair falling in two ringlets over his shoulder, and is crowned with an ivy-wreath bound with a fillet. In his l. hand he carries a thyrsus with a faint side-shoot and a curious bamboo-like joint in the stem. His r. hand is lowered and holds a kantharos from which pours a thin stream of wine. From the l. a maenad follows him, clothed in a bordered Doric chiton with overfold, ungirt, with her hair dressed in a large knot at the back, and bound by a band from which rise four leaves. In her r. hand she carries a small oinochoe, in her l. a large flaming torch. On the r. a young naked silen moves r. He is beardless, has pointed ears, and is bald in front; across his forehead is a fillet with ivy-leaves. Over his l. arm hangs a case for the flute with a small box for the mouth-pieces attached.

Brown is used for the ends of Dionysus' hair, the head of his thyrsus, and the reeds composing the torch. White are the side-spray of the thyrsus, the wine poured from the kantharos, the flame of the torch, the leaves on the heads of the maenad and silen.

B. Three draped youths. The one on the l. faces r., and holds a staff in his r. hand; the middle one faces l., his l. elbow muffled and leaning on a staff; his back is partly visible. The one on the r. faces l., raising his r. fore-arm. All wear fillets in their hair. Above, to the l. of the central figure, is an object consisting of two notched semi-circles, to the r. one shaped like a club and tied with a band.

The fillets and the band round the object on the r. are brown.

Fairly careful, but undistinguished work of the Early Fine period.

I have noted two other vases by the same hand.

¹ *Röm. Mitt.* 1897, pp. 101-103.

1. Bell-krater, Vienna Hofmuseum, *SK*, p. 204, no. 150.
A. Dionysus with maenad and young satyr.
B. Three youths.
2. Bell-krater, Naples no. 2266.
A. Komos.
B. Three youths.

Beazley has made the same attributions along with the following and proposes to name the artist after the Naples bell-krater the Painter of the Naples Komos.

3. Bell-krater, Hope, no. 138 (pl. 23).
4. Bell-krater, Rome, Conservatori.
A. Komos.
B. ?
5. Hydria, British Museum E 188.
Toilet scene.

[Cambridge, Fitzwilliam Museum. Sale cat. 52; Tischbein, I. pl. 36.]

118. Kalyx-krater (pl. 19). H. .34 m. Very bright brick-red clay. Foot rather small, body rather tall and splayed, giving a somewhat top-heavy effect. Excellent potting.

Above, laurel-wreath r.; below, stopt maeanders and cross-squares.

A. **Man pursuing woman in presence of another woman.** In the middle a youth runs r. He wears a chlamys fastened on the r. shoulder and showing part of his r. side; behind him hangs his petasos. On his feet are high, thonged sandals, on his head a laurel wreath. In his l. hand he holds two lances, his r. is stretched out to seize a woman on the r. She flees r., looking back at her pursuer and extending her arms in either direction as if in helpless alarm. She is clothed in a Doric chiton, which appears to have two overfolds, and is tied on the shoulders by ribbons. In her hair is a band of small leaves bound by a double fillet. On the l. a second woman moves l. with extended arms, looking back at the other two figures. She wears a Doric chiton with overfold, her hair being confined by a sphendone.

The ribbons fastening the chiton of the pursued woman are purple.

B. **Three youths.** The one on the l. stands r. with back partly toward us and r. arm extended; the middle one moves r.; the one on the r. stands l., leaning on a staff, his r. hand clasping his l. arm.

It is of course impossible to name the figures on the obverse.

The dress of the pursued woman is curious. The first overfold does not quite reach the waist, the second falls half-way down the thigh. The border of the first is half effaced. Apparently the artist, after drawing the first, wished to make it longer, but could not completely efface his first attempt.

The figures on the reverse are more life-like than usual.

The lines of the drawing are somewhat broad, and rendered in curiously thin varnish. The profiles are decidedly sharp.

Early Free period.

[Dublin, National Museum. Sale cat. 63 A; *Hope Heirlooms*, no. 2, p. 3, fig. 2.]

119. Kalyx-krater (pl. 19). H. .235 m. Delicate fabric, much broken, mended and restored. The main parts of the figures are original. Above, laurel wreath l.; below, on the obverse, maeanders in pairs, facing inwards, divided by saltire-squares; on the reverse, key-pattern.

A. **Youth's farewell.** He stands on the r. fronting us, his head turned l., wearing pilos, chlamys and a sword projecting from beneath or behind it. In his r. hand he holds a spear. On the l. stands a woman r., wearing a long sleeved chiton and himation worn under her r. arm. In her l. hand she holds an oinochoe and with her r. she offers a patera to the youth. The restorations are oblique bands cutting the bodies from l. to r.

B. **Draped woman.** She runs l., her r. arm extended. Almost the whole figure is restored.

Graceful work of the Early Free period.

[Dublin, National Museum. Sale cat. 63 B; *Hope Heirlooms*, no. 6, p. 4, fig. 6.]

120. Kalyx-krater (pl. 19). H. .37 m. Foot rather broad and low. Above, laurel-wreath l.; below, between handles, bands of stopt maeanders and saltire-squares.

A. **Triptolemus, Demeter and a youth.** In the middle Triptolemus is seated l. on his winged car, wearing a himation wrapped round his waist and over his l. shoulder, leaving his r. arm and side bare, and a laurel-wreath on his head. In his l. hand he holds a sceptre, in his r. a patera, from which falls a thin stream of wine. The car consists of a seat, foot-board, and two four-spoked wheels, from the axle of each of which springs a large wing. On the r. stands Demeter half-l., her head l. She wears an ungirt Doric chiton with overfold, and her hair is fastened in a knot at the back and bound by a sphendone. In her l. hand she grasps a flaming torch, her r. holds an oinochoe, from which she is about to pour out a parting drink for Triptolemus. On the l. stands a youth fronting us, his head turned r. He wears a chlamys fastened on the r. shoulder, a petasos fallen back, and high strapped sandals. A scabbard projects on his l. side. His hair is long and curly, and is bound by a fillet.

White is used for Triptolemus' wreath and the youth's fillet, also for the flame of the torch and the wine falling from the patera. Brown is used sparingly for the wings of the car and for the youth's sandals.

B. **Man and two youths.** On the l. stands a bearded man r., draped in a sleeved chiton and himation, and holding a sceptre. To the r. stands a youth r., to the r. again a second youth, fronting us, his head turned l., his r. hand holding a staff.

It is possible that the two sides form a single scene, the figures on the reverse being spectators of what is taking place on the obverse. No ornamentation separates the two sides, so that they could the more easily be regarded as one continuous scene. A comparison with two other vases may confirm this. The first is a pelike¹, once in Rome. It shows on the obverse Triptolemus seated in the winged car, between two columns, while on the r. stands Demeter. On the reverse is a draped, bearded man with a sceptre, and two youths, one nude and holding a hoop, the other wearing a himation; they all look l., as if in astonishment, and it can hardly be doubted that they form part of the scene on the obverse. The second is a bell-krater at Palermo², which shows the group of Triptolemus in his car, Demeter and Persephone flanked by two bearded men, draped and holding sceptres. We should be inclined to regard these as mere spectators but for the fact that their names are inscribed beside them. One is Celeus, father of Triptolemus, the other Hippothon, some local hero of Eleusis. This leads to the conclusion that the uncertain figures on the present vase are not mere spectators, but well-known Eleusinian personages. The bearded man on the reverse would be Celeus, and the two youths his sons, whose names, except that of Demophon, are unknown to us. There remains the youth on the obverse, of whose identity various explanations have been offered. Gerhard³ supposes him to be Ceryx, son of Eumolpus, Strube⁴ a brother of Triptolemus, Overbeck⁵ Hermes about to conduct Triptolemus on his journey. There is little to recommend any of these views. The youth is simply the type, so common at this period, of the Attic ephebe, which occurs constantly in farewell scenes and therefore comes in very naturally in this farewell scene between Triptolemus and Demeter.

The vase dates rather late in the Early Fine period.

Beazley attributes two other kalyx-kraters to the painter of this vase and would name him the Marlay Painter after the vase in the Fitzwilliam Museum.

¹ *El. Cér.* III. pl. 61.

² *Ibid.* pl. 62.

³ *Über den Bilderkreis von Eleusis*, III. Beilage A, p. 388; *Ark. Abh.* II. p. 458.

⁴ *Studien über den Bilderkreis von Eleusis*, p. 13.

⁵ *Kunstmyth.* II. 536.

1. Cambridge, Fitzwilliam Museum (Marlay bequest).
 - A. Youth riding and youth with spears.
 - B. Three youths.
2. Berlin, *Röm. Mitt.* 1897, pls. 4, 5.
 - A and B, above. Rising of Persephone.
 - A, below. Lion and bull.
 - B, below. Bull and lion.

[Mr Vanderlip. Sale cat. 70; Tischbein, I. pl. 8; Inghirami, *VF*, I. pl. 15; *El. Cér.* III. pl. 51; Overbeck, *Kunstmyth.* pl. 15, no. 15.]

121. Kalyx-krater (pl. 19). H. .30 m. Broken and mended, the surface considerably rubbed, but not at all restored. Shape beginning to develop, with fairly prominent rim. Above, laurel l. with berries; below, meanders in threes r. and chequers.

A. **Two actors and two silens.** The ground is shown by a wavy line. One actor stands half-l. his head l. He is bearded, wears a broad fillet in his hair and a long sleeveless dress, decorated at neck, arms and waist with bands and over the chest with zigzags above, and semi-circles and little circles below. He holds a tall, flaming torch in his r. hand. To the l. the second actor goes r. He is old, smaller, beardless, and nearly bald. He has a face of negro type. He wears a little skin fastened on the r. shoulder, walks by aid of a staff held in the r. hand, and holds up a flaming torch in his l. From the l. behind him a naked bearded silen wearing a wreath walks up on tip-toe and applies a torch held in his l. hand to the torch held by the old actor so as to get a light. He holds up his r. hand as if to beckon to a second naked silen who makes off r. to the r. of Dionysus, turning round as he goes, holding a lighted torch in his l. hand and beckoning to the first silen with his upraised r. hand. He too wears a wreath.

White is used for the hair of the old man, the flames of the torches, the wreaths in the hair of the silens, and the ground-line.

B. **Three draped youths.** The two outer youths face inwards. The middle youth faces front, turning his head r. Above, between the middle and the right-hand youth, is a strigil.

Reinach¹ is, I think, quite right in supposing the scene to be theatrical, but there are only two silens instead of three, as he says. The old man has no sign of a tail, and one does not have silens of a negro type. Besides this, the scene suggests that the two outside figures are acting together against the other two. The subject seems to be two silens secretly lighting their torches from the torch of an old negro slave, who is unconscious of what is going on and is approaching his master. The secrecy is suggested by the tip-toe walk of one of the silens and the way in which they signal to each other, so to speak, over the heads of the other two. Who the draped actor is it is difficult to say. Reinach² tentatively suggests he is a king, but this is quite uncertain.

The vase would date early in the fourth century. The navel-pubes line is dotted. There is no trace of the influence of the florid school. It is a great pity that the surface is not better preserved. The composition is good and the naturalness with which one silen advances on tip-toe and the other turns as he goes is excellent. The lines are clearly and finely drawn.

[Waterkeyn. Sale cat. 97 B; Tischbein, III. pl. 19; Müller-Wies. II. 6, pl. 48, no. 603.]

122. Kalyx-krater (pl. 19). H. .31 m. Rim much broken. Above, laurel-wreath with berries l. Below, between handles, stopt meanders in threes and chequers. Shape late, with base rather high, handles close to body, body only slightly curved.

A. **Contest of Apollo and Marsyas.** In the centre of the scene are Apollo and Marsyas. Marsyas is seated r. on an invisible rock; he is naked, bearded, and wears a band in his hair. He is playing the double flute. Leaning against the rock below him is Apollo's lyre. On the r. Apollo stands fronting us, his head l., looking down contemptuously at Marsyas. He is naked but for a himation draped loosely

¹ *Rép. Vases*, II. 314.

² *L.c.*

behind his back and over his shoulders, wears a laurel-wreath in his hair, and holds in his raised r. hand a tall laurel-branch. Below him, somewhat to the r., lies a wine-jar. On the r. of Apollo is a group of a maenad and silen, the maenad on the l., seated half-r. on an invisible rock. She wears a thin girded Doric chiton and a himation bordered with wave-pattern cast loosely over her knees. In her hair is a wreath bound with a fillet, and she wears a necklace and bracelet. She looks slightly upward at a silen who stands facing her on the r., on rather higher ground, his r. foot raised on a rock. He holds out his arms as if admiringly drawing the maenad's attention to Marsyas' playing. He is naked, and wears an ivy-wreath bound by a fillet. Above and to the l. of his head is an ivy-spray. Immediately to the l. of Marsyas stands a maenad r. She wears a long high-girt chiton ornamented with small circles and a broad hem of zigzags and dots, and over it what appears to be a small cape ornamented with zigzags and dots and bordered with a fringe of wave-pattern. In her hair is an ivy-wreath bound by a fillet, and she wears a necklace and bracelets. Her r. hand rests on her hip, with her l. she appears to be stroking or patting Marsyas on the back as if to encourage him. Behind her stands a thyrsus.

The five figures make up a harmonious group, and the remaining five, though to be regarded as spectators, are mere adjuncts. Of these one is on the obverse, a maenad on the extreme l. She wears a thin chiton and a himation worn like a cloak; in her hair is a wreath of olive-leaves. She stands r., her l. foot raised on a rock, a torch in her l. hand.

Yellow is used for the wreath and fillet in the hair of the maenad to the l. of Marsyas, and for her necklace and bracelets, for the band in Marsyas' hair, and for the head-dress and ornaments of the maenad on the r. The silen's head-band is white.

B. Silens and maenads. They stand in two pairs, each consisting of a silen and a maenad. The pair on the r. stand facing one another, the maenad on the l., the silen on the r. The silen is naked, and bald on the forehead, and wears a band round his head. He extends his r. fore-arm as if in conversation. The maenad stands with her l. foot raised on a rock. She is dressed in an ample Doric chiton, her hair confined in a sakkos. Her r. hand is on her hip; in her l. she holds a torch. In the pair on the l. the maenad is on the l., the silen on the r. The maenad sits high up r. She wears a chiton, visible at the neck only, a large himation wrapped closely round her whole body, and a fillet in her hair. The silen stands half-r., turning his head round l. to look at the maenad. He is bald, and naked except for a small piece of drapery over the back. He wears leaves and a band on his head. His r. arm is outstretched towards the maenad: in his l. hand he holds a thyrsus.

Yellow is used for the bands in the hair of the silens, white for the fillet of the maenad on the l.

The subject is quite ordinary, but commentators have been puzzled by the fact that the lyre is underneath Marsyas, while the amphora is near Apollo's feet. Stephani¹ has advanced two explanations: either the vase-painter was copying an original painting in which the amphora and lyre were in different places; or else we must assume that Marsyas was about to play on or had played on the lyre also. In this last case the scene would be not a contest between Apollo and Marsyas, but a friendly visit of Apollo to a Bacchic circle. I think, however, that there can be no doubt that the contemptuous expression on Apollo's face implies a contest between Apollo and Marsyas. It is perfectly natural for Apollo to lean his lyre against the rock on which his competitor has chosen to sit.

The vase is careless in style. A little white and yellow is used, but no other accessory colours. It would date, to judge by the shape, not earlier than 375 B.C. It is, in fact, typical careless work of the post-Meidian style.

[Waterkeyn. Sale cat. 97 A; Tischbein, III. pls. 12, 13; Inghirami, *VF*, IV. pl. 329; *El. Cér.* II. pl. 66; Overbeck, *Kunstmyth.* pl. 24, no. 18; III. 424. (In all illustrations except Tischbein's the maenad on the extreme l. of the obverse is pushed much too near the main group, whose symmetry is thus spoiled.)]

123. Column-krater (pl. 20). H. 345 m. Somewhat broken at foot; top of handles repaired; surface crumbling in parts.

On rim above, joined lotus-buds, with palmettes over handles. Outer rim of mouth ivied. Neck plain. At base, rays. Scenes framed at top by tongues, at sides by stylised ivy-pattern, below by reserved line.

¹ *C-R*, 1862, pp. 107 f.; Overbeck, *Kunstmyth.* III. 424.

A. **Dionysus and silen.** On the r. Dionysus reclines l. on a mattress, across which is a thick line, either to indicate that it is spread on rising ground, or simply as a decoration. He wears a thick, crinkled chiton with sleeves, and a himation wrapped round his legs; in his hair is an ivy-crown. He has a long, pointed beard and hair falling in curls over his shoulders. He lies slightly raised up and leaning on his l. elbow, his l. leg almost extended, his r. knee drawn up. In his extended r. hand he holds a kantharos, in his l. a branching vine-spray. On the l. a naked ithyphallic silen dances in front of Dionysus. He has a heavy beard and hair, and pointed ears, and wears an ivy-crown on his head. His mouth is open, his eyes staring, as if he were drunk.

The garlands in the hair of the figures and the leaves of the spray in Dionysus' hand are yellow.

B. **Three runners.** Two naked youths run r., a third l. They have their backs to us, and run with heads bent so that the lower part of their faces is hidden. In their hair are bands.

Yellow is used for the head-bands.

This is a very early red-figure vase, the earliest in the Hope Collection. It has a very distinct charm. In the picture on the obverse there is an unusual delicacy of feeling, shown in the rendering of the hands and feet, of Dionysus' woollen chiton and in a certain dreaminess that pervades the scene. The silen is not a mere brute, being akin not so much to his contemporaries as to his engaging little great-grandchild, who a hundred years later dances up to the sleeping Tragodia on the Oxford oinochoe¹. Of course most of us look for sentiment, if not sentimentality in Greek art, and find it sometimes where it does not exist; and we must realise that the impression the vase makes on us may be purely fortuitous.

[Lord Leverhulme. Sale cat. 47.]

124. Column-krater (pl. 20). H. .355 m. Well preserved, though somewhat scratched and varnish turned reddish in places.

On rim above, lotus-buds, with small palmettes over handles. Outer rim of mouth ivied. On neck, on obverse, panel containing joined lotus-buds. At base, rays. Scenes in panels framed at top by tongues, at sides by stylised ivy-pattern, below by reserved line.

A. **Dionysus between dancing silens.** In the centre Dionysus reclines l. on a couch, his head turned r. The couch is represented by two horizontal lines drawn across the scene. On it is a striped cushion, on which Dionysus leans with his l. elbow. He wears a thick close chiton with sleeves and a himation round his legs; in his hair is a garland with berries. He is bearded, and has a single wavy lock falling over each shoulder. He lies with r. knee raised and l. leg bent and tucked under it. In his l. hand he holds a vine-stock, which branches out in either direction; in his r. he extends a kantharos. On the r. dances a naked silen l., pointing his r. foot, his r. hand raised, his l. resting on Dionysus' cushion. He is partly bald, and has pointed ears, a thick beard and bushy eyebrows. On his head is a garland with berries. On the l. a similar silen dances l., turning back r., his l. arm extended and raised, his r. bent across his body. He has beard, pointed ears, eyebrows, and garland like those of the other silen, and wavy locks like those of Dionysus.

Yellow is used for the leaves of the vine and for Dionysus' garland, crimson partly overlaid with yellow for the garlands of the silens, brown for the curls of Dionysus and the second silen.

B. **Two naked athletes.** Both wear fillets in their hair. The man on the l. faces r., his l. foot well forward as if swinging himself back or checking a forward movement. His head is bent, looking at the discus which he holds in his l. hand. His r. arm is bent and extended backwards, as if he were about to transfer the discus to it from his l. hand for the final throw. The man on the r. runs r., turning his head back l., and raising his r. arm. His l. hand is lowered and holds a javelin horizontally across his body.

The fillets are yellow.

The pose of the discus-thrower is unusual and difficult to explain. Apparently he is at the beginning of the preliminary forward throw of the left arm, but the position of the

¹ *JHS*, 1905, pl. 1.

right is strange, since one would expect it to be in front, ready to take the discus for the backward swing. A kylix in the British Museum shows a similar attitude¹.

The other athlete is clearly not practising with his javelin, but more probably preparing to measure with it the distance to which his companion throws the discus. There is evidence to show that javelins were so used in the palaestra².

Beazley assigns this vase to the artist he has called the "Flying-Angel" Painter³. It belongs to the Ripe Archaic period.

[Oxford, Ashmolean Museum. Sale cat. 46; *Ashmolean Report*, 1917, p. 6; Tischbein, iv. pls. 37, 44; Inghirami, *VF*, III. pl. 272; Beazley, *VA*, p. 59; Hoppin, *Handbook*, I. 452.]

125. Column-krater (pl. 20). H. .41 m. Handles restored. On rim above, joined lotus-buds; above handles, small palmettes. On outer rim of mouth, ivy-pattern. On neck, on obverse, panel containing joined lotus-buds. At base, rays. Scenes framed above by tongues, at sides by stylised ivy-pattern, below by reserved line.

A. Hermes pursuing Herse in presence of Cecrops and Aglauros(?). In the centre Hermes runs r. He is bearded, and wears a thin short chiton girt loosely at the waist, a chlamys fastened on his r. shoulder, and a petasos. In his r. hand he holds a kerykeion, with his l. he grasps the l. shoulder of Herse. She flees to r. of him, turning back as she goes, with her head l. She goes r. with a long stride, her l. foot raised high. Her l. arm is bent and extended under her drapery, her r. bent across her body. She wears a thin sleeved chiton and a himation round her r. side and over her l. shoulder, swathing her l. arm. Her hair is bound by a fillet, and a curl falls down her neck from behind the ear. To the r. of her stands Cecrops l., dressed in a sleeved chiton and a himation over his l. shoulder, muffing his l. arm. His r. hand holds a lotus-sceptre. To the l. of Hermes flees Aglauros(?) l., turning back as she goes, her head r. Part of her figure disappears into the frame of the panel. She is dressed in a chiton ornamented with dots, and a himation, and wears a fillet in her hair.

A good deal of brown is used, notably for Cecrops' hair and beard, which are rendered with a network of brown lines.

B. Three draped men. The man on the l. has whiskers; the middle one faces l. and holds a crutched staff; the man on the r. is bearded and holds a similar staff.

The myth is not a very common one. The identification of the figures here is probable. The beloved of Hermes is, according to the more usual tradition, Herse⁴, who with Hermes was recognised as the founder of their race by the Eleusinian kerykes⁵. According to other versions, the nymph was Aglauros⁶ or Pandrosos⁷. The myth is not often represented on vases, but occurs on a black-figure amphora at Naples⁸, a red-figure bell-krater in the Louvre⁹, and probably on the red-figure lekythos, no. 107, in this collection.

Beazley attributes the vase to Macron¹⁰.

[Hon. Marshall Brooks. Sale cat. 48, pl. 2; Tischbein, iv. pl. 41; *El. Cér.* III. pl. 95; Beazley, *VA*, p. 106; Hoppin, *Handbook*, II. 98. The reference in Reinach, *Rép. Vases*, II. 330, to Inghirami, *VF*, I. 18, is an error.]

126. Column-krater (pl. 20). H. .435 m. A good deal mended and revarnished, but no important restorations on obverse; on reverse figure is restored from waist upwards. Potting somewhat careless, the neck being of uneven height. Decoration scantier than usual on these vases, being confined to a panel of joined lotus-buds on either side of the neck and broad rays at the base.

A. Warrior taking leave of his father. The base consists of a narrow reserved band.

¹ E 58. *JHS*, 1904, p. 191 and fig. 10. On the whole subject see Gardiner in *JHS*, 1907, p. 26, and *Greek Athletic Sports and Festivals*, p. 322.

² See *JHS*, 1904, p. 179, and *Greek Athletic Sports and Festivals*, p. 338.

³ *VA*, p. 59.

⁴ *Ov. Met.* II. 708 ff.; Apollodorus, III. 181.

⁵ Cf. *IG*, XIV. 1389 (1) = Kaibel, *Epigrammata Graeca*, no. 1046.

⁶ Paus. I. 38. 3.

⁷ Schol. ad *Il.* I. 334; Pollux, VIII. 103.

⁸ Heydemann, no. 2703; *El. Cér.* III. pl. 93.

⁹ *El. Cér.* III. 94; Millin, *Peint. de Vases*, I. pl. 70.

¹⁰ *VA*, p. 106.

On the l. stands an old man r., dressed in a long, thin chiton and a himation round his r. side and over his l. shoulder and arm. He is nearly bald, and wears a fillet. In his r. hand he holds a long knotted staff ending in a crook; his l. is raised in a gesture of farewell. Facing him on the r. stands a warrior, his body almost entirely hidden by a large shield carried on his l. arm. In his r. hand he holds a spear, the point resting on the ground. He wears a short thin chiton, and a piece of drapery hangs over his l. fore-arm. He has also greaves and a helmet with crest and cheek-pieces, from beneath which his beard escapes. The shield is round, and has a serpent as emblem; below is a large flap attached to it by a row of nails; below these is a wavy line, then a double row of dots between lines, below this a prophylactic eye, another band of dots as above, a second eye, another band of dots, and lastly a fringe of tongues.

The folds on the chest of the old man's chiton and the warrior's beard below the cheek-piece are shown in brown lines.

B. Draped youth. He stands l., holding a knotted staff in his r. hand, his l. hand outstretched as if he were talking or declaiming.

The flap or apron on the warrior's shield is found on a good many vases, and is sometimes misnamed *λαισθήιον*, which means only a particular kind of shield. Its object was to protect the legs, though it is shown as carried by warriors wearing greaves as well as by those without. The present vase shows one of the finest examples of it¹.

Beazley attributes to the same hand the Nolan amphora in the Bibliothèque Nationale (Luynes, pl. 35; *El. Cér.* i. pl. 77), showing A, Athena writing on a tablet; B, man leaning on a stick. He thinks that both vases may be by the hand of the Dionocles Painter (see p. 53).

[Oxford, Ashmolean Museum. Sale cat. 106; *Ashmolean Report*, 1917, p. 7; Millingen, *Coghill*, pl. 10.]

127. Column-krater (pl. 20). H. .41 m. On neck, on obverse, panel containing joined lotus-buds. At base, rays. No other ornament.

A. Schoolmaster and pupil. On the l. the schoolmaster stands r., his weight on his r. leg, the l. foot pointed and drawn back, supporting himself on a staff under his l. arm-pit. In his r. hand he holds out a ball, in his l. a lyre. He is bearded, and clad in a himation round his r. side and over his l. shoulder and arm. In his hair is a fillet. Facing him on the r. is his pupil, who bends his head slightly and looks at the lyre. He is completely muffled in a himation, which conceals his arms. His hair is confined by a wreath, from which it hangs in a sort of fringe all round. Between them above is a school satchel, apparently supposed to be hanging on the wall.

The fillet and wreath are purple.

B. Youth. He stands r. with his back toward us, looking back l. He is clad in a himation, leaving his r. shoulder and arm free, and holds a stick.

Beazley attributes this vase, like the Hope pelike no. 98, to the artist he has called the See-saw Painter². It shows, indeed, very clearly the angular and metallic style of this mannerist. Vase no. 4 in Beazley's list, a column-krater in the Bibliothèque Nationale³, is nearly a companion to the present vase.

[Waterkeyn. Sale cat. 105; Tischbein, iv. pl. 59; Beazley, *VA*, p. 119; Panofka, *Bild. ant. Leb.* pl. 4, no. 1; Hoppin, *Handbook*, II. 405, where he wrongly says that the vase is in the Fitzwilliam Museum, Cambridge.]

128. Column-krater (pl. 21). H. .38 m. The surface is rather badly preserved. The outer lip is ivied. A reserved band forms the base to the scenes.

A. Demeter in her car. Demeter sits in her car l. Her hair is fringed at the edge and round it she wears an olive (?) wreath. She is dressed in a long chiton with sleeves having embroidered edges and a bordered himation round the r. side. She raises her r. hand as if saying farewell; in her l. hand she holds ears of corn. The car is winged and has just left the ground. On the l. stands Persephone r., dressed like Demeter, but without the ornamentation on her clothes. She extends her r. arm downwards.

¹ For others see Dar.-Sagl. i. 1252.

² *VA*, p. 119.

³ De Ridder, *Cat. Bibl. Nat.* pl. 16, no. 414.

The folds of Demeter's chiton are rendered in brown; the wreaths and the corn in purple.

B. **Two boys.** The one on the l. is large, the other small. They wear himatia and stand facing. The boy on the r. holds a long knotted stick in his r. hand.

This vase shows the only instance I know of Demeter taking the place of Triptolemus in the distribution of corn to mortals by means of the winged car.

The style is very rough and crude. Ripe Archaic period.

[Waterkeyn. Sale cat. 104 B. Wrongly described as Triptolemus with attendant.]

129. Column-krater (pl. 21). H. .375 m. On rim above, lotus-buds, with small palmettes over handles. Outer rim of mouth ivied. On neck, on either side, panel containing joined lotus-buds. Scenes framed above by tongues, at sides by stylised ivy-pattern, below by reserved line.

A. **Two women fleeing toward man.** On the r. stands a bearded man l., clad in a himation muffling his l. arm. His r. arm is bare, and holds a knotted staff or sceptre; in his hair is a fillet. Toward him from the l. run two girls. The first has long hair falling down her back and in curls over her shoulders. She is dressed in a sleeved chiton ornamented with dots, and a bordered himation, and has a fillet in her hair. She runs r., turning back as she goes, her head l. Her l. arm is raised, her r. extended backwards and lowered. The second girl follows her, also running r. She extends her r. hand. She wears chiton and himation, and her hair is confined in a sakkos ornamented with dots.

The fillets are purple.

B. **Three men.** In the middle stands a bearded man dressed in a himation leaving his r. arm and shoulder bare. His back is toward us, his head turned l. His l. hand is on his hip, his r. doubled at the elbow. In his hair is a fillet. On the l. another man stands r., his back partly toward us, his l. hand on his hip, his r. partly extended and holding a staff. He is similarly clad, and wears a fillet. The third man, on the r., stands l., the weight on the l. leg, the r. crossed over it. His l. hand, muffled in his drapery, is on his hip, his r. extended, the forefinger raised in conversation; under his r. arm-pit is a staff. He looks upward. He is dressed like the other two, and wears a fillet.

On the obverse, the girls are evidently flying from some young man who is pursuing them—a variant of the more common type in which a young man actually pursues a girl in presence of her father.

The artist, whoever he was, of this vase did not spend much trouble over it, yet showed that he had the ability to do better. He works dashing with strong, decided lines. He has rendered the foreshortened right arm of the bearded man on the reverse with skill. Ripe Archaic period.

[Waterkeyn. Sale cat. 115 A.]

130. Column-krater (pl. 21). H. .365 m. Well preserved, though patched in a few unimportant places, and cracked below. On rim above, joined lotus-buds, with small palmettes over handles. Outer rim ivied. On neck, on obverse, panel with joined lotus-buds. Scenes framed above by tongues, at sides by stylised ivy-pattern. Below them, right round vase, and serving as a base to the scenes, is a purple ring.

A. **Dionysus and silens.** In the middle Dionysus goes r., his body facing us and his head turned back l. He has long hair and beard and wears a crown with ivy-leaves on his head. He wears a long, sleeved chiton and a himation round his waist and over his l. fore-arm. In his r. hand, which is bent across his body, he holds a kylix by the stem; in his r. he holds a thyrsus. On the r. a nude ithyphallic silen goes r., playing the double flutes. In his hair is a wreath. On his shoulders rides a tiny silen, naked and partly bald; his r. arm is extended, with upturned hand, in his l. hand he holds a thyrsus. On the l. of Dionysus is a second silen, also moving r.; he is naked, partly bald, and wears a wreath on his head. He leads a donkey by the bridle. Only the forepart of the animal is shown, the rest disappearing into the frame; its l. ear points forward and its r. backwards, in rather a comical way.

The garlands of all the figures are white. Brown is used for inner markings and for the tail of the silen on l.

B. Bearded man between two youths. A bearded man stands in the centre, facing l. On the l. stands a youth r., completely muffled in his himation. On the r. is a second youth l., holding a staff in his r. hand.

Vases with child-silens are rare; Beazley gives a list of them¹: but I know no example of a tiny grown-up silen other than the one on the present vase.

Late Archaic period.

[Viscount Cowdray. Sale cat. 62; Millingen, *Coghill*, pl. 41; Inghirami, *VF*, III. pl. 268.]

131. Column-krater (pl. 22). H. .375 m. On rim above, joined lotus-buds, with palmettes over handles. On outer rim of mouth, lions and lionesses. On neck, on either side, panel with joined lotus-buds. At base, rays. Scenes framed above by tongues, at sides by stylised ivy-pattern, below by reserved line.

A. Theseus, Sinis, and man. In the centre, from a small mound, grows a small pine-tree with five branches. On the r. stands Theseus. He wears a chlamys fastened on the r. shoulder, and a petasos, below which can be seen either a fillet or a band to fasten the petasos. From beneath the chlamys projects a scabbard. Theseus stands l.; in his l. hand he holds two spears, with his r. he has pulled down a branch of the tree and holds it down apparently without effort. On the l. of the tree stands Sinis r. He is nude, bearded, and wears a fillet. His l. foot rests on the mound, his r. arm is extended and lowered, and with his l. hand he holds down a branch smaller than that held by Theseus. To the l. again stands a bearded man r., crowned with a wreath and draped in a himation. In his l. hand he holds a sceptre, the end of which disappears into the frame above.

Brown was used for the inner markings, but is now largely rubbed away. The fillets in the hair of Theseus and Sinis, and the man's wreath, are white.

B. Three draped youths. The outer ones face inwards and hold knotted sticks, the middle one faces r. and converses with the youth facing him, his r. fore-arm extended. All wear fillets. Above, between the youth in the middle and the one on the r., is a strigil.

The third figure on the obverse cannot be identified with certainty. If he is Poseidon², Sinis' father, it is unusual that he should wear a himation alone and that he should carry a sceptre, not a trident³. More likely he is the umpire⁴ of the trial of strength that is in progress. It seems that Sinis has pulled down a branch of the pine, but that Theseus, having pulled down a larger branch, holds it down with ease—the obvious victor in the contest. I have discussed the significance of the vase and its place in the myth of Theseus and Sinis elsewhere⁵.

The drawing is bad: Theseus' body and arms are in an impossible pose; Sinis' right arm is unnaturally long. Early Free period.

[Lady R. Christie. Belonged to the Edwards Collection before it passed to Hope. Sale cat. 107 A; Millin, *Peint. de Vases*, I. pl. 34; *Gal. Myth.* II. pl. 129, no. 483; Guigniaut, pl. 197, no. 697; Inghirami, *VF*, I. pl. 49; *Magasin encyclopédique*, 1809, pl. to face p. 235; Millin-Reinach, p. 22; Gerhard, *AV*, III. p. 36, note; *JHS*, 1913, p. 297, fig. 1, pl. 20.]

132. Column-krater (pl. 21). H. .35 m. On rim above, joined lotus-buds, with palmettes on handles; on outer lip frieze of small lions and boars; on neck, on obverse, joined lotus-buds. Scenes are in panels, bounded above by tongues, and to sides by stylised ivy-pattern, below by a purple line running the whole way round.

A. Athletes. On the l. a naked youth stands r., holding a strigil in his r. hand, then a hoplitodromos wearing a large crested helmet runs l., his arms bent and close to his sides, then a bearded trainer stands r., wearing an ample himation leaving his r. arm free, and a band in his hair, and holding a staff,

¹ Beazley, *VA*, p. 57.

² Suggested by Millin, *Peint. de Vases*, I. 64. Gerhard, *AV*, III. 36, note 18, suggests Aegeus.

³ Examples of the latter, however, exist. See Overbeck, *Kunstmyth.* II. 319 f.

⁴ Suggested by Jahn in *AZ*, 1865, p. 29.

⁵ *JHS*, 1913, pp. 296-303.

forked at the end, in his r. hand. Finally on the r. a naked youth goes l., holding in his extended r. hand a large crested helmet.

B. Three youths. They are all dressed in himatia, the first youth standing r. with r. arm extended, the second r. muffled, the third l., holding a stick in his r. hand.

The scene on the obverse evidently shows only the preliminary training, not the hoplite race itself. Hence the absence of other armour than helmets.

Beazley attributes the vase to the artist he calls the Painter of the Louvre Centauro-machy¹. The column-krater was his favourite shape. The artist did not spend much trouble over the present vase. Early Free period.

[Mr Langton Douglas. Sale cat. 65; Beazley, *VA*, p. 160; Hoppin, *Handbook*, II. 156.]

133. Column-krater (pl. 21). H. .40 m. On rim above, joined lotus-buds, with small palmettes over handles. On outer rim of mouth, stylised ivy-pattern. On neck, on obverse, panel with joined lotus-buds. Scenes framed above by tongues, at sides by stylised ivy-pattern, below by a purple line running right round the vase.

A. Man pursuing woman in presence of man and woman. In the centre on the l. a youth, clad in a chlamys and with a petasos fallen back, runs r. In his r. hand he holds a drawn sword, with his l. he is about to seize a girl who flees from him r. She wears a long sleeved chiton adorned with two vertical stripes, and a scarf floating from her l. shoulder behind her back and held in her r. hand. Her hair is confined by a broad band, and she wears a necklace. She runs r., turning round to look at her pursuer; both arms are bent at the elbow. To the l. of this group another girl flees l. She wears a sleeved chiton and a himation round her r. side and covering her l. shoulder and arm, a broad head-band and a necklace. She turns to look at the central group as she flees. To the r. of this group stands a bearded man l. He has long hair and is draped in a himation round his waist and over his l. shoulder. In his r. hand he holds a long knotted staff or sceptre, with ornamental head; his r. fore-arm is extended.

B. Woman between two youths. All are draped; the woman faces r. The youth on the r. holds a stick.

It is impossible in the absence of inscriptions to identify the myth here illustrated; Tischbein's interpretation as "Orestes seizing Hermione" is quite uncertain.

Skilful, but rather over-delicate and niggling work. The man's arms are disproportionately short and thin. Early Free period.

[Waterkeyn. Sale cat. 114; Tischbein, I. pl. 20.]

134. Column-krater (pl. 21). H. .32 m. Shape beginning to be elongated. On outer rim, frieze of b.-f. lions and boars; on neck, on obverse, panel with joined lotus-buds. Scenes are framed by black tongues above, stylised ivy-pattern to sides, and a purple line below.

A. Warrior's farewell. A young warrior stands l., wearing a long chlamys with possibly a chiton underneath, of which a small portion shows between the edges of the chlamys, petasos and high-thonged sandals. His hair is long, and his head is slightly bent. In his r. hand he holds two spears. On the l. facing him is a young woman wearing a sleeved chiton arranged with pleats in series and dots between, himation round r. side, and a band in her hair. She holds an oinochoe in her l. hand and offers the youth a patera with her r. To the r. stands a woman l., wearing a chiton, a himation which covers her l. arm, a sakkos ornamented with zigzags, and an ear-ring. She raises her r. fore-arm. On the l. stands a bearded man r., wearing a himation alone, which leaves his shoulder bare. He leans on a staff with his l. arm-pit and folds his r. arm round his neck.

B. Three youths. They wear himatia. The two outer youths face inwards and hold out the r. arm. The inner youth faces l. and leans on a stick with his l. fore-arm, which is muffled. His r. shoulder is bare and his r. hand rests on his hip beneath the himation.

The vase belongs to the circle of the vase-painter Polygnotus.

[From Capua. Miss Winifred Lamb. Sale cat. 53 (the sale catalogue, following Tischbein, describes

¹ *VA*, p. 160.

the scene on the obverse as "Telemachus at Pylos, in the house of Menelaos, being pressed to drink a cup of drugged wine by Helen, the figure to extreme right; the man leaning on stick appears to be Menelaos"); Tischbein, i. pl. 14; Kirk, pl. 42; Inghirami, *VF*, iv. pl. 312; *JHS*, 1918, p. 33, figs. 5, 6.]

135. Column-krater (pl. 23). H. .34 m. Same decoration as last, except that there is no purple line below the scene.

A. **Fight between Amazons and Greek.** On the r. is a Greek, moving r. He wears a large crested helmet and a himation falling over his l. shoulder and knotted round the waist. On his l. arm he carries a large shield, seen obliquely. His head is turned back l., his r. arm swung across his body holds a sword, with which he is about to give a backward blow. From the l. two Amazons attack him. The first is mounted and gallops r., holding the reins in her l. hand and an axe in her lowered r. She wears anaxyrides ornamented with horizontal zigzags, a short chiton covered with a network of thin lines, the sleeves ornamented like the anaxyrides (unless, as seems more likely, she is wearing a suit of "combinations" with a short, sleeveless chiton above it), and on her head an oriental cap. To the l., behind the horse's hindquarters, is the second Amazon. She moves r. on foot, brandishing a spear above her head with her r. hand. She is dressed like the other, but her chiton has ordinary vertical folds.

The figures break the pattern at the sides of the panel.

B. **Three youths.** They all wear himatia, the first standing r. and holding a staff, the second standing l., the third standing l. and leaning on a staff with the l. arm-pit.

Feeble style. Date c. 435 B.C. I have noted a column-krater by the same hand in the Arndt Collection at Munich showing on the obverse the fore-part of a horse, an Amazon on horseback going to the right and two warriors.

[Mr Cory. Sale cat. 64.]

136. Bell-krater (pl. 23). H. .275 m. Excellent preservation, but two small restorations on rim. Pale red clay. Above, wreath of pointed leaves r. Below, meanders in threes broken by crosses. At handle-bases, egg-pattern.

A. **Satyrical actors.** To the r. on a small platform stands an actor impersonating a silen, with a bald, horned wig, beard, mock tail and phallos. He stands half-l., his head turned l., his r. leg extended, his l. bent; his l. hand rests on his hip, his r. is extended and bent upwards in a gesture of surprise. He starts back in an attitude closely resembling that of Marsyas on the various monuments representing Marsyas and Athena. The spareness of his form also recalls that of Marsyas. To the l. on the ground-level stands a bearded man fronting us, his head turned l., his l. hand on his hip, his r. lowered and holding an object somewhat difficult to identify¹, the lower part being faintly drawn in white. Its shape is here shown. It might be a whip, or as A. B. Cook has suggested², a flute with *φορβεία* attached, but more probably a hammer or hatchet. This figure is clothed in a short bordered chiton fastened round the waist by a girdle tied in two places, and a fillet encircles the head. To the l. again a bearded man stands r., holding a thyrsus in his r. hand. He wears a long chiton and a bordered himation, on his head a broad fillet or diadem. He appears to represent Dionysus³. Above, beginning at Dionysus' mouth and continuing to the r. of the central figure, is the inscription ΚΑΛΟΣ ΗΦΑΡΣΤΟΣ (*sic*)⁴.



B. **Three youths.** They are draped in himatia, and are conversing. The middle youth holds a strigil, and faces r., turning his head l. The outer youths face inwards.

In the inscription *καλος ηφαρστος* one can only suppose that *καλος*, as often, is the artist's own criticism of the figure to which it refers, and that *ηφαρστος* is a mistake for *ηφαιστος*. *ηφαρστος* is impossible as a *καλός*-name.

¹ Invisible in my reproduction.

² *Zeus*, i. 700, note 4.

³ A. B. Cook (*l.c.*) thinks he is merely a choregos.

⁴ This is not visible in the photograph; it is in very

faint white, and only visible after close inspection in a good light. I had not discovered the inscription when I gave Mr Cook a photograph of the vase for reproduction in *Zeus*.

The scene on the obverse clearly representing a satyric drama or a rehearsal for one—most probably the latter, for only one of the actors is on a stage—is of special interest. This and the other vases with representations of satyr-plays are fully discussed by A. B. Cook¹. Nearest to the Hope vase are a *deinos* at Athens² and fragments of two others at Bonn³, all of which show an almost exact replica of the figure of the *silēn*, differing only in the detail of the loin-cloth and in the *silēn*'s standing not on a platform, as on the Hope vase, but on the ground. The Bonn fragments and the Athens vase have been traced back to a common original⁴, from which Cook supposes the Hope vase also to be derived⁵. This is doubtful, because, in the first place, the Hope vase is earlier in date than the others, and secondly, it has no figure in common with them except the *silēn*; and even he is differentiated by standing on a platform. The attitude of the *silēn*, too, on these vases may well have been one of the stock poses of an actor in satyric drama, or, in a work of art, of a *silēn* dancing up to some other figure. Satyrs in this pose are found in the chorus on the Altemura krater⁶ and on a series of reliefs⁷ probably also representing a play. The likeness to the well-known Marsyas has already been pointed out, the pose of which may have been suggested by that of actors in satyric plays⁸.

Though these vases have all been considered to represent a satyric play, no one has tried to identify the play represented. So far as the Hope vase is concerned, the clue may be given by the inscription *καλὸς ἡφαρστος*. This appears to refer to the central figure, an identification made more probable by the hammer or hatchet (if such it is) held by his right hand.

Of the introduction of Hephaestus into comedy and satyric drama we have both literary and monumental evidence. The theme usually chosen seems to have been his releasing of Hera from the throne to which he had bound her. The story related how, after Ares had failed to force him to release Hera, Dionysus made him drunk and so brought him to Olympus.

The subject of the return of Hephaestus to Olympus is of course very frequent on vases, one of which, a red-figure krater at Vienna⁹, treats it in a comic manner. On it we see Hephaestus, obviously drunk, led onward by Dionysus and preceded by a *silēn* playing a lyre. The *silēn* wears a loin-cloth and false phallos, showing that we have here a scene from an actual play. Another phase of the story is shown on an Apulian krater in the British Museum¹⁰. Here we see a representation, also evidently from an actual comedy, of Ares' fruitless attempt to force Hephaestus to release Hera. The goddess is seated on the throne and before her Ares defends himself from Hephaestus, who attacks him. Hephaestus is dressed as a phlyax actor, and the name *δαίδαλος* is inscribed beside him, that of *εὐεναλῖος* beside Ares. The scene takes place on a stage.

Turning to the literary evidence, we find that Hephaestus was the subject both of a comedy by Epicharmus, *ἡφαίστος ἢ κωμασταί*, and of a satyric play by Achaëus, *ἡφαίστος*. The latter may well be the original of the scene on the Hope vase. A fragment¹¹, consisting of a dialogue in which one character tries to persuade another, who is reluctant,

¹ Zeus, 1. 700 ff. See also Flickinger, *The Greek Theater*, pp. 25 f. Flickinger wrongly dates the Hope krater about 400 B.C.

² Cook, *l.c.*; Flickinger, *l.c.* and figs. 5 and 6; M. Bieber in *Ath. Mitt.* 1911, pp. 269 ff. pl. 13, nos. 1, 2, pl. 14, nos. 4, 5; *AJA*, 1916, pp. 393 ff. fig. 3; Nicole, *Cat. Ath. (Supp.)*, no. 1055, pl. 17.

³ Cook, *l.c.*; Flickinger, *l.c.*; Bieber, *l.c.*

⁴ Bieber, *l.c.* ⁵ *l.c.* Cook thinks that the original may be a fresco by Polygnotus.

⁶ B.M. E 467; Cook, *Zeus*, 1. pl. 38.

⁷ *Abh. sächs. Ges.* 1909, pp. 761 ff., pls. 1-3.

⁸ Bates in *AJA*, 1916, p. 395, note 1.

⁹ (Hofmuseum) *SK*, p. 223, no. 122; Laborde, 1. pl. 49; *El. Cér.* 1. pl. 48.

¹⁰ F 269; *El. Cér.* 1. pl. 36, etc.

¹¹ Nauck, *Trag. Graec. Frag.* p. 750, no. 17. On Achaëus see Ulrichs, *Achaëi Eretriensis quae supersunt*, especially p. 53.

to some course of action, by the promise of feasting and luxury, would almost certainly come from a scene showing the visit of Dionysus to Hephaestus and his endeavour to bring him back to Olympus. This is just what is shown on the Hope vase. The Vienna krater may well show a later scene from the same play. The British Museum krater, on the other hand, would better fit the work of Epicharmus, since the dress is that of comedy, not of satyric drama.

[Waterkeyn. Sale cat. 104 A; Cook, *Zeus*, I. pl. 39, no. 1, pp. 700 ff.]

137. Fragment of bell-krater (?) (pl. 22). H. .105 m. L. .165 m. Broken into two pieces and glued together. The fragment is the central part of one of the sides of the vase.

Danae and Perseus in the chest. On the l. is the chest, out of which appear the figures of Danae and Perseus, breast-high, facing r. Danae bends her head and raises her r. hand towards her face as if in despair. She is clothed in a chiton, very little of which is visible, and her hair is bound by a broad stephane with leaves. Over her head and shoulders is a veil, framing her face and muffling her raised l. hand, by which its outline is broken. Over her r. shoulder are two parallel lines, perhaps indicating some sort of band, but as the shoulder itself is missing it is difficult to be sure of their meaning. To r. of her stands Perseus, enveloped in a himation, his hair confined by a band and falling over his shoulder in curls. He looks up at Acrisius, who stands facing them. He wears a thin chiton and a himation and holds a sceptre in his r. hand. Only a small part of this figure remains.

Brown is used to show the grain of the wood of the chest, and for the crinkled edge of Danae's veil. The band in Perseus' hair is faint white.

The extant vase-paintings representing this episode in the story of Danae show three phases of it. In the first we see Danae, with Perseus in her arms, standing beside the chest, at which a carpenter is working, while Acrisius and sometimes a woman are present¹. In the second, Danae and Perseus are already inside the chest. This scene occurs only on the present vase and on one other², which shows Danae and Perseus facing each other inside the chest, while a woman, presumably Danae's sister, leans upon it on the left, facing her, and another woman, perhaps Eurydice, and Acrisius stand further to the left. The third phase is that of the arrival at Seriphos³.

The fragment dates about 450 B.C. Beazley approaches it to the work of the Painter of the Boston Phiale⁴.

[Oxford, Ashmolean Museum. Sale cat. 141 B; *Ashmolean Report*, 1917, p. 9; a print at Vienna, doubtless intended for Tischbein's unpublished vol. v., is mentioned by Heydemann in *Jahrb.* 1886, p. 312, no. 82, and reproduced by Reinach, *Rép. Vases*, II. 354 (without Acrisius); Dubois-Maisonneuve, pl. 16, no. 3; *Jahresh.* 1909, p. 168, fig. 78; Beazley, *VA*, p. 162.]

138. Bell-krater (pl. 23). H. .29 m. Early shape. Above, laurel-wreath l. Below, maeanders in threes broken by saltire-squares. At handle-bases, egg-pattern. Under handles, superimposed palmettes with side-spirals.

A. Three revellers. All wear himatia loosely draped over their l. shoulders, r. arms, and behind their backs and wear wreaths of myrtle, and all move r. with festive step. The youth on the l. is playing on a five-stringed lyre, holding the plectrum in his r. hand; his head is thrown back and his lips slightly parted in the act of singing. The youth in the middle plays the double flute, with distended

¹ R.-f. hydria at Boston (no. 13,200). Beazley, *VA*, fig. 32.

R.-f. stamnos at Petrograd. Stephani, no. 1357; *Mon. ed Ann. d. I.* 1856, pl. 8; Dar.-Sagl. I. 362, fig. 453; Overbeck, *Kunstmyth.* pl. 6, no. 4; Beazley, *VA*, fig. 28, etc.

R.-f. kalix-krater at Petrograd. Stephani, no. 1723; Gerhard, *Danae*, pl. 1; Overbeck, *Kunstmyth.* pl. 6, no. 3; Baumeister, I. 406, fig. 448.

The same scene is probably shown on a r.-f. vase fragment at Bonn which shows part of the chest and of the carpenter.

² R.-f. hydria at Boston (no. 03,792). *Mon. Piot.* x. pl. 8; *Jahresh.* 1909, p. 166, fig. 75.

³ R.-f. bell-krater at Syracuse. *Jahresh. l.c.* p. 169, fig. 79.

⁴ This artist is treated in *VA*, pp. 167-170.

checks. The youth on the r. turns round as he goes, his body fronting us, his head l. In his l. hand he holds a staff, his r. is lowered and bent horizontally at the wrist. Between the heads of the last two is the inscription ΚΑΛΟΣ. From its position it seems to refer to the youth on the r.

The inner markings are brown; the myrtle wreaths are purple.

B. Three draped youths. All are draped in himatia leaving the r. shoulder bare, and wear wreaths. The outer ones face inwards and hold sticks, the middle one holds a ball. Above on the l. is an oval containing a cross.

Careful style. The figures are fleshy. Beazley attributes the vase to the artist he proposes to call the Naples Komos Painter (see p. 69 above). Early Fine period.

[Lady R. Christie. Sale cat. 80; Tischbein, i. pl. 50.]

139. Bell-krater (pl. 23). H. .295 m. Above, laurel l.; below, meanders in threes l. and chequer-squares; at handle-bases, plain band.

A. Silen playing flute between youth and maenad. On a rock or tree-stump sits the silen r.; he is naked, bearded and has shaggy hair bound by a fillet. He is in the act of playing the double flute. Behind him to the r. is a small Doric column surmounted by a tripod. Above him is the inscription ΜΟΛΚΟΣ. On the r. stands a youth fronting us, his l. foot drawn back behind his r., his head l. He is naked except for drapery hanging over his l. shoulder and arm and wears a laurel crown tied on by a band. In his l. hand is a laurel-branch; his r. hand is on his hip. Above him is the inscription ΑΛΚΟΣ or ΑΛΧΟΣ. On the l. stands a maenad (?) fronting us, her head r. She wears a Doric chiton with black-striped edge, girded over the overfold. Her hair is bound in a broad band wound several times and there are three leaves in front. She holds a flaming torch in her l. hand. Above her is the inscription ΝΟΣΣ. The two side-figures appear to be listening attentively to the silen's music.

White is used for the fillets of the silen and the youth, for the leaves in the maenad's hair, and for the flames of the torch.

B. Three youths. They all wear himatia, and fillets in their hair. The two outer youths face inwards, the inner one r. The first youth holds a stick, the third extends his r. arm.

The fillets are white.

The subject on the obverse would be plain but for the inscriptions. One would naturally take it to be Marsyas competing with Apollo in the presence of Artemis or a maenad, before the Delphic tripod. Such, we may take it, was the type to which the present scene goes back, but the artist, though keeping the Apolline setting, generalises the whole scene. The silen is no longer Marsyas, but Molkos, a name belonging to no particular silen of renown but applicable generally; Apollo becomes a mere youth, unless Alkos, or whatever the complete name was, can be construed as a title of Apollo. One has in fact a mixture of two common occurrences on bell-kraters at this period, first the representation of the contest of Apollo and Marsyas, secondly the naming of individuals on Bacchic vases. By far the greater number of names given to silens and maenads occur on bell-kraters of just this epoch.

There has been some doubt about the inscriptions. In Tischbein the two silen-names were correctly given, but later the temptation to read *μολπος* instead of *μολκος* was too strong, and *αλιος* was read for *αλκος*¹.

The name *Μόλκος* is probably to be connected with the root *μελπ-* and the maenad-name *Μόλπη*².

The style of the vase has a marked individuality. The following are by the same hand.

¹ These suggestions were made by Gerhard, *AV*, i. 210. In *El. Ctr.* ii. pl. 62 ΜΟΛΠΟΣ and ΑΕΛΙΟΣ are actually written. See also Jahn, *Arch.*

Auf. p. 130, and Heydemann, *Satyr- und Bakchennamen*, p. 21.

² Fränkel, *Satyr- und Bakchennamen auf Vasenbildern*, p. 70.

1. Volute-krater at Ruvo, no. 1093, *Mon. d. I.* VIII. pl. 42; *Mon. ant. Lincei*, XIV. p. 33, fig. 12, p. 35, fig. 13, p. 39, fig. 15. On the neck on a small scale is the contest of Apollo and Marsyas and on the body the same scene with a large number of spectators.

2. Kalpis at Berlin, no. 2633, Gerhard, *Ap. Vas.* pl. c; *Mon. ant. Lincei*, XIV. pl. 2, p. 17, fig. 3, p. 40, fig. 16, p. 41, fig. 17. Judgment of Paris. Inscriptions in the Doric dialect.

3. Kalpis at Berlin, no. 2634. Companion vase to the last. Gerhard, *Etr. u. kamp. Vasenbilder*, pl. c, no. 3; *Mon. ant. Lincei*, XIV. pl. 3, p. 15, fig. 2. Cadmus killing the dragon.

4. Bell-krater at Vienna Hofmuseum, *SK*, p. 211, no. 16; Laborde, I. pl. 14. Leda and the egg. Leda has drapery line for line identical with the maenad's on the Hope vase.

Furtwängler¹ had already noted that the Ruvo and the Berlin vases were by the same hand, but I came to the same conclusion, independently of him and of Rizzo², who has repeated Furtwängler's attributions and made important additions. He adds two vases that he considers to be by the same hand and five others more or less closely connected. I agree with Rizzo and should add the first two to the list I have given above.

5. Kalyx-krater at Bologna, *Mon. d. I.* supplement, pls. 21-2; *Mon. ant. Lincei*, XIV. 12, no. A, p. 19, fig. 4, p. 25, fig. 7. A. Theseus under the sea, B. Heracles and the hind.

6. Kalyx-krater at Syracuse, *Mon. ant. Lincei*, XIV. pl. 1, pp. 5-62. A and B. Contest of Athena and Marsyas, Ariadne and Dionysus, Theseus and Athena with Poseidon above.

The artist of these seven vases, whom one could conveniently call the "Molkos Painter," would date in the last quarter of the fifth century. His style is angular, stiff and conservative. He usually gives his figures an upright, detached appearance.

[Hon. Marshall Brooks. Sale cat. 69; Tischbein, I. pl. 33; Inghirami, *VF*, IV. pl. 327; *El. Cér.* II. pl. 62; *Ann. d. I.* 1832, p. 390; Jahn, *Arch. Auf.* p. 129; Heydemann, *Satyr- und Bakchennamen*, p. 21; Fränkel, *Satyr- und Bakchennamen*, no. v. pp. 70, 96.]

140. Bell-krater (pl. 23). H. .325 m. Mended in places and largely restored on reverse. Rather broad and low. Lugs instead of handles. Foot composed of two discs, the lower slightly convex in outline. Above, laurel-wreath with berries l.; below, meanders in threes divided by chequers, below scenes only.

A. Eros between maenads and silen. The ground is uneven, indicated by a wavy line from which grow two plants. On the l. a naked bearded silen goes r. He holds a fillet in his upraised l. hand, with his r. he grasps the fore-arm of a maenad on the r. His head is crowned with leaves. Above it is the inscription ΚΩΜΟΣ. On the r. the maenad staggers forward, her head thrown back in ecstasy. She is draped in a long ungirt Doric chiton with short overfold. In her r. hand she holds a thyrsus, and over her l. arm, which is extended horizontally, hangs a skin; it is smeared with reddish brown, the back marked by a fern-like pattern. Above her head is the inscription ΘΑΛΙΑ. In the centre a small naked Eros flies r., playing the double flute. On his head is a crown tied with a fillet, and above it is inscribed ΠΟΘΟΣ. Between him and the maenad is the inscription ΚΟΛΟΣ. To the r. of Eros is another group of a maenad and silen. The maenad is on the l., and staggers r., leaning forward. Her r. arm is raised, her l. lowered, and she holds ivy-sprays with berries in both hands. She wears a Doric chiton with long overfold, above which is a dappled skin tied round the waist with a ribbon and fastened on the l. shoulder. Her hair is bound by a thrice-wound fillet, and is blown backwards. Above her head is the inscription ΕΥΔΙΑ. To the r. a naked, bearded silen dances r., turning round as he goes, his head l., looking at the maenad. His r. leg is raised, his r. hand is extended backwards and holds a flaming torch, his l. is raised above his head. He wears a garland on his head. Above is inscribed ΟΙΝΟΣ.

White is used for the ground-line, fillets in the hair of the silen, of Eros, and of the maenad on the r., the berries of her ivy-sprays, and the flame of the torch; yellow and white for the fillet held by the

¹ II. 744.

² In *Mon. ant. Lincei*, XIV. 12 ff.

silens on the l. Brown is used for the inner markings of the male figures, red-brown for the torch and the skin held by the maenad on the l. The navel-pubes line is both drawn and dotted.

B. **Three draped youths.** The youth on the l. stands r., a strigil in his extended r. hand, his r. shoulder bare. The middle one stands l., muffled in his himation. The one on the r. stands l., and is similar to the one on the l. All have white fillets in their hair.

The inscription *κολος* seems simply a mistake for *καλος*.

Gerhard¹ published a statuette of a maenad exactly resembling the figure of Thalia on this vase; it was said to be in marble and to have come from Smyrna. Braun², however, declared it to be a forgery, copied from this vase, and Hauser³ states that it is in biscuit-ware, coming from a well-known porcelain factory in Naples, and follows Braun in regarding it as copied from this vase. This is very probable, as the vase belonged to the second Hamilton Collection, and must have been some time in Naples, and the porcelain-factory there was active in producing forgeries at that period.

This vase and the five following are all by the same artist, named by Beazley⁴ the Pothos Painter after the inscription above the Eros. Two of these six vases, nos. 141⁵ and 142, are not in Beazley's list, but can be safely added. I should date the Pothos Painter's activity in the last quarter of the fifth century. He is a mediocre, rather mechanical artist, and among the vases I have seen attains to charm in the present one alone, on which the maenad with her head thrown back is a beautiful figure. Like most of the painters of bell-kraters he is conservative and is quite uninfluenced by the florid style that was growing up while he was painting.

Beazley has added the following bell-kraters to his original list.

1. Vienna, Hofmuseum, no. 550.
 - A. Dionysus with maenads and silens (central group repeats that of Hope, no. 143).
 - B. ?
2. Madrid, no. 219, Leroux, pl. 33, 1.
 - A. Maenads and silens.
 - B. Three youths.
3. Louvre, G 516.
 - A. Apollo and Marsyas.
 - B. Three youths.
4. Hope, no. 142 (see above).
5. (Probably) Vienna, Hofmuseum, *SK*, p. 234, no. 205; Laborde, 1. pl. 15.
 - A. Dionysus, two maenads, silens.
 - B. Three youths.

I had likewise attributed this vase to the Pothos Painter.

I have noted other vases to be close in style to the Pothos Painter, for instance the bell-krater in the British Museum, E 503, which I confidently assigned to the Pothos Painter himself. Beazley, however, assures me that it is by a different, though similar, painter. One of the best vases of the group is the kalyx-krater at Vienna (Hofmuseum, *SK*, p. 227, no. 160; Laborde, 1. pl. 65) showing Dionysus seated amidst four silens and four maenads and crowned by a white Eros.

[Providence, Rhode Island. Sale cat. 57; Tischbein, II. pl. 44, where *KAMOX* is wrongly read for *KOMOX*; Inghirami, *Mon. Et.* v. pl. 26; Müller-Wies. pl. 41, no. 487; *AZ*, 1880, p. 83; *Arch. Anz.* 1890, p. 69; Heydemann, *Satyr- u. Bakchennamen*, p. 22; Fränkel, *Satyr- u. Bakchennamen auf Vasenbildern*, no. p, pp. 51, 63, 70-71, 104; Beazley, *VA*, p. 196; Hoppin, *Handbook*, II. 387.]

¹ *AZ*, 1849, p. 1, pl. 1; Michaelis, *Anc. Marb.* p. 157, note 420.

³ *Arch. Anz.* 1890, p. 69.

⁴ *VA*, p. 196.

² *AZ*, 1880, p. 83 (Michaelis).

⁵ See under this vase number.

141. Bell-krater. H. .335 m. The vase itself is genuine, but the scene on the obverse has been extensively restored. The figures have been scraped out, the hollows filled up and painted to imitate the original colour of the clay, and the figures repainted with black lines; only the top of the head of the maenad on the l. is genuine. That the outline at any rate is preserved is shown by the fact that the varnish surrounding the figures is genuine. That the subject is correct is proved also by the inscriptions above the figures, which are genuine. The reverse is unrestored, though the clay is crumbling.

Above, laurel-wreath l. Below, maenders in threes divided by chequers. At handle-bases, egg-and-dot.

A. Dionysus, silen, and two maenads. On the r. stands Dionysus l., draped and bearded, holding a thyrsus. On either side of his head is the inscription ΔΙΟΝΥΣΟΣ. To the l. of him is a draped maenad holding a tympanum; her name is inscribed above, ΓΑΛΗΝΗ. To the l. again is a silen seated on a rock and playing the double flute; above his head is inscribed ΚΩΜΟ[Σ]. On the l. is a maenad r., with the inscription ΕΥΔΙΑ.

B. Three draped youths. The youth on the l. stands r., a stick in his r. hand, and clad in a himation leaving his r. shoulder bare. The middle one faces l. and is completely muffled in his himation. The one on the r. faces l., his r. arm extended.

The reverse of this vase is exactly like the reverse of Hope no. 145, showing Apollo and Marsyas on the obverse and painted by the Pothos Painter. This combined with the general character of the obverse and the inscriptions shows that the present vase was painted by the Pothos Painter also (see above, p. 84).

Miss Fränkel¹, in discussing the inscriptions of this vase (which she had of course not seen), is for reading the maenad's name as *ευδία* rather than *ευοία*, as previously read. The disputed letter might be either δ or ο, but is closer to the former. As *Εὐδία* fits the name *Γαλήνη*, while *Εὐοία* does not, we can take it, with Miss Fränkel, that it is the correct reading. This reading is further supported by the suggestion that this vase is by the same hand as the last, on which the inscription ΕΥΔΙΑ occurs.

[Viscount Cowdray. Sale cat. 103 c; Millingen, *Coghill*, pl. 19; Inghirami, *VF*, iv. pl. 336; Heydemann, *Satyr- u. Bakchennamen*, p. 21; Fränkel, *Satyr- u. Bakchennamen*, no. 7, pp. 45, 63-4, 70.]

142. Bell-krater (pl. 24). H. .32 m. Fairly early type, foot fairly large and flat, neck only slightly drawn in. Above, laurel-wreath l.; below, maenders in threes and chequers. At handle-bases, egg-and-dot.

A. Maenads and silens. The figures stand on ground rendered by faint curved lines. On the l. stands a maenad turned slightly r. She is dressed in an ungirt Doric chiton with short overfold. In her hair is a fillet. Her r. hand is on her hip, her l. holds a tall thyrsus. On the r. of her sits a silen on a rock r., on which grow two small plants. He leans his back against an amphora. He is naked, bearded, and a little bald, and wears a scanty ivy-crown on his head. He is playing the double flute with distended cheeks. To the r. again stands another maenad. Her feet and part of her legs are hidden behind the rock on which the silen sits. She wears a Doric chiton with girt overfold, above it, round the l. side and fastened on the l. shoulder, a skin. In her hair is a fillet; in her raised r. hand she holds a thyrsus. She fronts us, turning her head r. to look at a second silen on the extreme r. This silen is precisely like the other, but wears a fillet instead of a garland. He faces half-l. and is in the act of dancing a satyric dance, his r. leg raised, both arms flung up, a kantharos in his l. hand.

Above the figures are inscriptions, but they are too rough to decipher.

There are few accessory colours, but brown is freely used; the amphora and the skin worn by the maenad on the r. are smeared with it, and it is used also for a few inner markings on the nude figures, hair of pubes, the plants on the rock, and (faintly) for the ground-line and fillets.

B. Three draped youths. The one on the l. stands r., his r. shoulder bare, and holds a strigil in his r. hand. The middle one stands r., his r. shoulder bare, but his r. hand muffled in the drapery. The one on the r. stands l. and holds a ball in his r. hand.

¹ *Satyr- u. Bakchennamen*, pp. 63-4.

White is used for the ball.

The vase is by the Pothos Painter (see above, p. 84).

[Lord Leverhulme. Sale cat. 116 A; Tischbein, III. pl. 18; Inghirami, *VF*, IV. pl. 338; Müller-Wies. p. 46, pl. 42, no. 515.]

143. Bell-krater (pl. 24). H. .37 m. Fairly old shape; low base, broad body, neck not drawn in, rim only slightly overlapping. Above, laurel-wreath l., below, maeaders and chequers. At handle-bases, egg-and-dot.

A. **Dionysus, silen, and two maenads.** On the l. Dionysus sits r. on a rock indicated by a faint curved line. He is bearded, and wears an ivy-wreath. Round his legs is a himation. In his raised l. hand he holds a thyrsus, in his r. a kantharos. To the r. stands a maenad, almost fronting us, her head l. She wears an ungirt Doric chiton with overfold, her hair is bound in a sphendone ornamented in front with leaves, and she has an ear-ring. In her l. hand she holds a thyrsus; with her r. she pours wine from an oinochoe into Dionysus' kantharos. To the r. again is a nude, bearded silen, seated half-l. on a rock, his head turned back r. His l. elbow rests on the rock, his r. hand holds a large horn. On his head is a wreath. His l. leg is raised, and drawn with an unsuccessful attempt at foreshortening. These three figures are flanked on either side by a maenad. One stands r. on the l. of Dionysus, in a rather stiff attitude, holding a thyrsus in her l. hand; she wears a chiton girt over the overfold, a fillet in her hair, and an ear-ring. The other stands to the r. of the silen, who turns his head to look at her. She stands nearly fronting us, her head turned l. She wears a long chiton over which is a skin fastened on the l. shoulder, on her head a sakkos and an ear-ring. In her r. hand she extends a wreath, with which she seems to be about to crown the silen, in her l. she holds a thyrsus.

Dionysus' wreath is red, with white leaves intertwined; white are the fillet of the maenad on the l., the leaves in the hair of the maenad in the middle, the silen's garland, and the wreath held by the maenad on the r.

B. **Three draped youths.** The one on the l. stands r. his r. shoulder bare, holding a staff in his r. hand. The middle one fronts us, his r. arm bare, his r. hand on his hip. The one on the r. is similar to the first, but stands l.

The vase is by the Pothos Painter (see above, p. 84).

[Lady R. Christie. Sale cat. 107 B; Beazley, *VA*, p. 196; Hoppin, *Handbook*, II. 386.]

144. Bell-krater (pl. 24). H. .325 m. Shape fairly broad and squat. Above, laurel-wreath l. Below, under scenes only, maeaders in fours broken by chequers. At handle-bases, egg-and-dot.

A. **Silens pursuing maenads.** On the l. a naked, bearded silen moves r. holding out a kantharos in his r. hand. His l., which is not seen, holds a thyrsus, and a wine-skin is flung over his l. shoulder. In his hair is a wreath. To the r. of him flees a maenad turning back as she goes, her head l. Her l. hand holds a thyrsus, her r. is extended backwards and lowered. She wears an ungirt Doric chiton with short bordered overfold; her hair is bound with a thrice-wound fillet, and she has an ear-ring. To the r. again a second silen, similar to the first, rushes r. in pursuit of a maenad, whom he seizes with his outstretched l. hand. She flees from him r., turning back as she goes; her l. hand is upraised and holds a thyrsus, and over her r. arm, which is lowered and extended backwards, hangs a small skin. She wears a Doric chiton girt over a long overfold.

Between the figures are traces of inscriptions so rough that they cannot be made out.

There are no accessory colours, but brown is used for parts of the hair and in patches on the wine-skin, kantharos, and the skin held by the maenad on the r.

B. **Three draped youths.** Identical with reverse of no. 143.

The vase is by the Pothos Painter (see above, p. 84). It is a dull piece. The silens and maenads look like respectable citizens who, having been constrained to take part in a Dionysiac revel, are feebly simulating the proper frenzy and wondering when they may be allowed to go home.

[Dublin, National Museum, formerly John Ford Collection. Sale cat. 12; Tischbein, III. pl. 11; Beazley, *VA*, p. 197; Hoppin, *Handbook*, II. 386; *Irish Independent*, Nov. 16, 1921, p. 3.]

145. Bell-krater (pl. 24). H. .32 m. Fairly early shape; low base, broad body, neck little drawn in. Above, laurel-wreath l.; below, maeanders and chequers. At handle-bases, egg-and-dot.

A. Contest of Apollo and Marsyas. On the l. Marsyas is seated r. on a rock indicated by a broad curved line. He is playing the double flute. In his hair is a fillet. Facing him on the r. stands Apollo, half-l., his head l., nude but for a himation over his l. arm and shoulder. In his l. hand he holds a tall laurel-branch. On his head is a laurel-wreath bound with a fillet. Between them and growing from the lower part of the rock is a laurel-tree. On either side of the central group stands a Muse. The one on the l. stands r., holding Apollo's lyre in her l. hand. The one on the r. stands l., her r. hand raised to her neck. Both wear Doric chitons girt over the overfold, the Muse on the l. having a fillet in her hair, the one on the r. three leaves. Near each figure is an inscription, illegible and apparently meaningless.

The rock and the silen's tail are streaked with brown. White is used for the band in his hair, Apollo's fillet, and the fillet and leaves of the Muses.

B. Three draped youths. The one on the l. stands r., his r. shoulder bare, a staff in his r. hand. The middle one stands l., and is muffled in his drapery. The one on the r. stands l., his r. shoulder bare, holding a ball in his r. hand. All wear fillets.

Purple is used for the fillets.

Beazley¹, with whom I agree, attributes the vase to the Pothos Painter (see above, p. 84). I cannot agree with Walters² either that it belongs to the latest stage of Attic vase-painting or that probably it was actually made in South Italy. I should consider it ordinary Attic work of the late fifth century.

[British Museum. Sale cat. 108; Beazley, *VA*, p. 197; Hoppin, *Handbook*, II. 386; *JHS*, 1921, p. 136.]

146. Bell-krater. H. .35 m. Put together out of many fragments, and much restored and repainted on both sides, especially on reverse, the restorations on obverse being confined to a number of cracks. Part of one handle missing. Fairly early shape, somewhat small foot and low base, neck little drawn in. Above, laurel-wreath l.; below, detached key in rectangles (giving effect of maeanders) in fours, separated by saltire-squares. At handle-bases, egg-and-dot. Beneath handles, palmettes.

A. Victorious horseman and Nike. In the centre stands a large horse r., ridden by a nude boy. From the r. Nike runs toward him, carrying a large-bellied amphora. She wears a Doric chiton girt over the overfold, and a stephane with spikes in her hair. To the l. of the horse is a pillar surmounted by an amphora similar to that carried by Nike, but smaller.

Above the head of Nike is the inscription ΚΑΛΗ; it is, however, a forgery.

B. Three draped youths. The one on the l. stands r. He is muffled in his himation, the end of which hangs down behind. The middle one stands l., his r. shoulder bare, a stick in his r. hand. The one on the r. stands l. and is muffled.

The amphorae on the obverse are not elongated enough to be of the Panathenaic shape; hence the rider is not a victor at the Panathenaic Games. The contest seems to be a horse-race for boys, in which the prize went to the actual victor, for Nike herself approaches. In the ἀγὼν ἱππικός the prize went not to the rider but to the owner of the horse. Date c. 420 B.C.

[Geotz. Sale cat. 112; Tischbein, II. pl. 26; Inghirami, *VF*, III. pl. 274.]

147. Bell-krater (pl. 24). H. .345 m. A good deal scraped, small hole at bottom. Salmon-red clay. Fairly early shape, foot and base low, neck a little drawn in, rim overlapping comparatively little. Above, laurel-wreath l.; below, maeanders divided by chequers and rough saltire-squares. Under handles, superimposed palmettes with side-spirals. At handle-bases, egg-and-dot.

A. Farewell scene. In the middle stands a youth draped in a chlamys; he wears a wreath, tied by a fillet, in his hair, and a petasos fastened round his neck by a string and hanging down his back. His r. hand is on his hip, his l. holds two spears, tied together in the middle. He stands fronting us, his r. foot l., his head turned r. On the l. his mother moves l., turning her head back r. In her l. hand she

¹ *VA*, p. 197.

² *JHS*, 1921, p. 136.

raises a patera, her r. is lowered and holds an oinochoe. She wears a Doric chiton girt over the overfold, a necklace, and a twice-wound fillet in her hair. On the r. stands the youth's father, almost fronting us, his head l., his l. hand on his hip, leaning on a stick. Round his waist and legs a himation is draped, and in his hair is a fillet.

White are the fillets, the string fastening the youth's petasos and the string round the spears.

B. Three draped youths. The one on the l. stands r., his r. shoulder bare and r. arm extended. The middle one fronts us, his head turned r.; he is completely muffled. The one on the r. is similar to the first, but stands l. All wear fillets.

White is used for the fillets.

This and the following vase are by the same hand. They would date about 420 to 410 B.C. The Berlin bell-krater no. 2641¹, showing (A) Apollo on a griffin arriving amidst other gods and goddesses, (B) three youths, is close in style.

[Lord Leverhulme. Sale cat. 116 B.]

148. Bell-krater (pl. 24). H. .37 m. The shape is broad. Above, laurel-wreath l.; below the scenes running maecanders in threes l., divided by chequer-squares; at handle-bases, egg-and-dot.

A. Sacrifice at altar. In the middle is a shrine shown by a single column surmounted by a flat rounded capital and a low architrave above. In front of it is an altar on which burning wood is laid; a horn-shaped object rises from the wood. On the l. stands a bearded man r., wearing a himation over his l. arm, his chest being left bare, and a wreath in his hair. In his r. hand he holds a large dish over the altar and is about to pour a libation. To the r. stands a youth half-l., his head l., draped round the legs and similarly crowned. He carries an oinochoe in his r. hand and a basket in his raised l. hand. From the points of the basket rise faint sprays of foliage. On the extreme l. stands a youth r., dressed like the bearded man. He is playing the double flute. On the extreme r. stands a similar youth, holding in his r. hand a footless kylix, or possibly a round lamp with small nozzle, with which he has just kindled the fire, and in his l. a laurel-branch.

White is used for the flames on the altar and the foliage on the basket.

B. Three youths. They are all draped. The outside youths face inwards and extend their r. arms, the middle one fronts us, his head turned r. Above is a disc.

The scene on the obverse has already been connected with similar scenes on other vases and the whole series explained as showing sacrifices by different people, it is true, but always to the goddess Chryse. It was Gerhard² who first offered the explanation. For this he relies on three vases, the first a bell-krater in Vienna³, showing, as is proved by the inscriptions, Heracles bearded, crowned, unarmed and draped in himation alone, sacrificing at an altar of stones before the image of Chryse. The second is a fragment of a bell-krater in the British Museum⁴ dating about 440 B.C. Here again inscriptions show that Heracles is sacrificing together with Lichas and Philoctetes. In the middle are the remains of an archaic female statue on a pedestal and to the left of this an altar of stones on which faggots are laid, surmounted by a horn-shaped object similar to that which we have on the present vase. On the third vase, a stamnos in the British Museum⁵, dating a little earlier than the last, is a bearded man pouring a libation before an altar on which are faggots and a horn. He is inscribed *Ἀρχεναύτης*, which Gerhard took to be applied to Heracles or Jason, as leader of the expedition to Colchis⁶.

Relying on these three vases Gerhard brings together other vases without inscriptions,

¹ *El. Cér.* II. pl. 44.

² *AZ*, 1845, pp. 161 ff. and 177 ff.

³ Hofmuseum, *SK*, p. 243, no. 276; Laborde, I. pl. 23; *Jahrb.* 1912, p. 265, fig. 1.

⁴ E 494, *B.M. Vases*, III. pl. 16 and p. 300 (commentary by Murray).

⁵ E 455, Baumeister, II. 1107, fig. 1303.

⁶ Jahn (*Arch. Auf.* p. 137), Stephani (*C-R*, 1868, p. 132), Flasch (*Angebliche Argonautenbilder*, p. 22) and Milani (*Il Mito di Filottete*, pp. 60 ff.) disagree with Gerhard. *Ἀρχεναύτης* would point not to the Argonauts, but to a scene from daily life, a sea-captain sacrificing in hope of, or in gratitude for, victory.

which certainly show similar sacrifices, but no statue, and refers them to the worship of Chryse. Among these is the Hope vase, but I do not think that Gerhard's interpretation of the scene upon it can be accepted. The only remarkable object in the scene is the horn on the altar. If this horn appeared on both the inscribed vases we might reasonably guess that it was characteristic of the worship of Chryse and that vases showing it would be likely to refer to that worship. But there is no horn on the Vienna vase. On the other hand, on the two inscribed vases the altar is made of rough stones: on all the other vases with similar scenes it is of the ordinary type. This seems more than an accidental difference. It is safer to suppose that the two inscribed vases stand apart and that the other vases in Gerhard's list, the Hope vase among them, represent a general sacrificial scene, not a sacrifice to Chryse.

Kirk¹ thinks that the horn-shaped object is some sort of bellows, a view helped by Plutarch's² mention of *σκαφεῖα* of bronze used for relighting the vestal fire, which we may conjecture from their name to have been shaped somewhat like the prow of a vessel, to which the object on the vase also has some resemblance. Raoul-Rochette³ thinks that it is a horn, and it is not impossible that horns, so frequent as ritual objects in Minoan times, should have continued to be so used. Other suggested explanations are: a hook for grasping the sacrifice⁴, one of the *κρατενταί* mentioned by Homer⁵, a cake made in the shape of a ship's prow⁶, and (with greater probability) part of the victim⁷.

The vase is by the same hand as the preceding vase.

[From Capua. Lord Leverhulme. Sale cat. 68; Tischbein, I. pl. 27; *AZ*, 1845, pl. 36, no. 1; *El. Cér.* II. pl. 106; *C-R*, 1868, p. 132; Flasch, *Angebliche Argonautenbilder*, pp. 13 ff.]

149. Bell-krater (pl. 25). H. .31 m. Slightly broken and mended above. On the obverse the head, neck, and r. shoulder of the warrior on the r., and most of the object held by him have been restored; the tip of the helmet, however, is genuine. Carefully made. Plain heavy shape. Above, laurel-wreath l.; below, meanders in threes divided by chequers. At handle-bases, egg-pattern.

A. Warriors casting lots before statue. In the middle is a fluted Ionic pillar on a large square base, surmounted by a draped statue (Athena?) standing r., wearing a crested helmet and holding a curved object. In front of the pillar is a large hydria, on either side of which stands a warrior, nude and wearing a crested helmet. Each is in the act of casting something into the hydria with his r. hand. The warrior on the r. stands erect, the one on the l. bends forward. To the r. stands a third warrior l., holding up an object like a short staff in his r. hand. He too is nude but for a crested helmet. On the l. a bearded man stands fronting us, his head r. A himation is wrapped round the lower part of his body and thrown over his bent l. arm; on his head is a laurel-wreath with berries. His l. hand grasps a long staff, slightly curved and with a spreading upper end.

The statue and the hydria are white, with orange inner markings, the object held by the warrior on the r. and the berries in the bearded man's wreath are white.

B. Three draped youths. The one on the l. stands r., his r. shoulder bare, his r. arm lowered; the middle one stands l., his r. shoulder bare, and holds a stick. The one on the r. stands l.; he resembles the first, but extends his r. arm. Above is a half-shield with cross.

The interpretation of the scene on the obverse is uncertain. Similar scenes, but usually with only three figures, are frequent on vases, gems, and coins, and are sometimes said, but on no specific evidence, to represent the Heracleidae casting lots for the Peloponnese⁸.

The bearded man can hardly be other than an umpire, and a statue and a hydria would

¹ P. 42 f.

² *Numa*, 9.

³ *Peint. ant. inéd.* p. 402.

⁴ Gerhard, *AV*, III. 25.

⁵ Jahn, *AZ*, 1847, pp. 189 ff.

⁶ *El. Cér.* II. 363.

⁷ Michaelis, *Ann. d. I.* 1857, p. 234, note 2. So also Flasch, *op. cit.* p. 21; Milani, *op. cit.* p. 62.

⁸ E.g. Cavedoni, quoted by Panofka in *AZ*, 1848, p. 281; Babelon, *Le Cabinet des Antiques*, p. 162.

suit any scene representing the casting of lots, before a single combat for instance. The scheme is in fact almost identical with the well-known one of warriors playing *pezzo*¹.

Beazley² (and I had come independently to the same conclusion) attributes this vase to the Nicias painter. I should date his activity round 410 B.C. (see Introduction, p. 6).

[Waterkeyn. *Sale cat.* 79; Tischbein, I. pl. 7; Beazley, *VA*, p. 197; Hoppin, *Handbook*, II. 220 (wrongly describing the scene on A. as on both A. and B.).]

150. Bell-krater (pl. 25). H. .335 m. Shape broad, neck somewhat drawn in. Above, laurel-wreath l.; below, under scenes only, meanders and chequers. At handle-bases, egg-and-dot.

A. Women bathing, silens and Eros. In the centre is a large basin supported on an Ionic capital. On the l. stands a woman r., dressed in a short transparent chiton, leaning on the rim with her l. hand and balancing a stick upright with her r. Her hair is curly and projects behind, and is decorated with a crown of spiked leaves.

From the r. a second naked woman approaches the basin, carrying in her extended r. hand a mirror. She has her hair dressed like that of the other woman, and wears fillets over her breast and round her l. arm. On the rim of the basin stands a small Eros l., wearing a spiked crown and carrying on his l. arm a piece of drapery. This scene is marked off at the sides by lines, and is perhaps intended to be inside a cave. From behind the dividing lines on either side starts a nude ithyphallic silen. They are bearded and bald in front, and wear garlands with berries tied with fillets. The one on the l. leaps l., turning his head back to look at the women and extending his l. arm backwards; his r. arm is bent, and holds a thyrsus. The silen on the r. runs out toward us and r. from behind the dividing line, behind which his r. leg and part of his r. arm disappear. His r. arm is raised, his l. bent across his chest, and his head is turned l. to look at the central scene.

The central scene is marked off on the l. by a line of light incision and a black line on the varnish, on the r. by a similar line cut by small white streaks.

White is used for the basin, and for the silens' garlands and fillets, brown for their beards, orange for the details of the capital supporting the basin.

B. Three draped youths. The one on the l. stands r., his r. shoulder bare, his r. fore-arm extended. The middle one is similar, but holds a strigil in his r. hand. The one on the r. stands l., his r. shoulder bare, his r. hand holding a staff. Between the first two above is a half-shield with cross.

Beazley² attributes this vase to the Nicias Painter. The reverse is very like that of the last vase, also by the Nicias Painter.

[Waterkeyn. *Sale cat.* 100 B; Tischbein, I. pl. 59; *El. Cér.* IV. pl. 22; Beazley, *VA*, p. 197; Hoppin, *Handbook*, II. 220 (wrongly describing the scene on A. as on both A. and B.).]

151. Bell-krater (pl. 25). H. .35 m. Has been scraped, filled in with plaster, repainted and restored, but restoration now almost entirely removed. Above, laurel-wreath l.; below, meanders in threes divided by chequers. At handle-bases, egg-and-dot. Below handles, small superimposed palmettes with curling side-tendrils.

A. Dancing revellers. On the l. a youth dances r., almost fronting us, his l. leg raised, l. arm outstretched, r. hand holding a stick. He is naked but for a piece of drapery over his l. shoulder and behind his back, and wears a garland on his head. Close before him on the r. is a second youth, dancing r., and wearing a piece of drapery over both arms and behind his back, and a garland. His l. hand rests on the shoulder and his r. on the thigh of a female flute-player who walks to r. of him, and he bends his head slightly to look at her. She moves r. playing the double flute, and is naked, and decked with fillets round her chest and thigh and a garland on her head. On the r. is a third youth, turned half-r. towards her, dancing with upraised arms and r. leg. Over his l. shoulder, behind his back, and falling over his r. thigh is a piece of drapery, on his head a garland. On the extreme r. is a boy standing l. carrying a torch in his r. hand and an object resembling a box on his shoulder. He also wears a garland.

White is used for the garlands of the two youths on the l. and of the boy.

¹ On the subject as represented in ancient art see Halliday, *Greek Divination*, pp. 206 f.; Reinach, *Pierres Gravées*, p. 56, n. 3; Babelon, *Le Cabinet des Antiques*, p. 162.

² *VA*, pp. 197 and 186.

B. Three draped youths. The one on the l. fronts us, his head r., and is muffled in his himation; in his hair is a fillet. The middle one stands r., likewise muffled and filleted; the one on the r. stands l., his r. shoulder bare, with a fillet in his hair, and grasping a staff.

The fillets are yellow.

In style the vase approaches the Nicias Painter. It would date about 410 B.C.

[Lord Leverhulme (?). Sale cat. 103 B (?).]

152. Bell-krater (pl. 25). H. .34 m. Shape broad and rather squat, neck a little drawn in. Above, laurel-wreath of small leaves l.; below, maeanders in fours divided by chequers. At handle-bases, egg-and-dot. Beneath handles, superimposed palmettes with side-spirals.

A. Symposium. Across the scene stretch two couches, represented with an attempt at perspective, and perhaps intended to be at right angles to each other. On them recline four banqueters l., their l. elbows resting on cushions, all wearing garlands on their heads, their legs draped in himatia. The man on the extreme l. turns his head r. and raises his r. arm. The one next to him, who is bearded, also turns his head r. He raises his r. arm high, swinging a kylix on his forefinger as if playing kottabos, though no stand for the game is shown. The two men on the other couch face l., the one on the l. being bearded, the other raising his r. hand to his neck. In front of each couch is a low table with three beast's-legs, spread with food which is faintly indicated. Between the tables a female flute-player moves r. She wears a transparent chiton ornamented with small circles and a bordered himation draped loosely round her r. side and thrown over her l. shoulder. Her hair is elaborately dressed, with a chequered sphendone, and she wears an ear-ring and bracelet. She blows a double flute, with distended cheeks. The men look at her, those on the l. turning their heads to do so.

B. Three draped youths. The one on the l. faces r., his r. shoulder bare and r. arm extended; the middle one faces r. and is muffled in his drapery; the one on the r. is similar to the first, but faces l.

The decoration is unusually careful. The drawing is rather delicate and begins to approach the style of Meidias. There are no accessory colours, and no brown is used for inner markings, which are indicated by thin relief-lines, quite in the Meidian way. There is still a lingering tendency to the use of little hooked lines for drapery, which is altogether absent in Meidias' work. The vase dates from about 410 B.C.

[Lord Leverhulme. Sale cat. 103 A; Tischbein, IV. pl. 40.]

153. Bell-krater (pl. 25). H. .34 m. Foot still broad and heavy, but neck somewhat drawn in. Above, laurel-wreath l.; below, circle of double maeanders and chequers. At handle-bases, egg-and-dot. Beneath handles, small fan-palmettes with spirals below and to sides.

A. Dramatic scene. Most of the scene is taken up by a large couch, over which is spread a fringed cover decorated with horizontal stripes and rows of dots, and upon which are two striped cushions. Beneath it sit two bearded satyrs with goats' tails, back to back, looking round toward each other so that the one on the l. fronts us, the other has his back toward us. They wear laurel garlands with berries, tied with a fillet, on their heads, and the one on the r. has a piece of drapery round his r. knee and l. arm. They are seated on skins spread on the ground, the l. elbow of the satyr on the r. resting on a cushion, his r. hand raised, the l. arm of the other resting on an amphora. Between them is a flat block, possibly serving as a table, or else forming part of a dais running right across beneath the couch, beyond which it projects. Upon these projecting ends, or else upon separate bases, stand two figures, one on each side of the couch. To the l. is a bearded man, wearing a short chiton decorated with a heavy serrated stripe over the chest, a border round the neck, stripes round the hem and vertically down the front, and dotted with small circles. On his head is a garland like those worn by the satyrs. He stands facing r., his l. hand extended and lowered, perhaps intended to point at the satyrs, his r. on his thigh. On the other side of the couch a woman faces us, her head l.; she stands on a double step, her l. arm lowered, her r. holding out some object, perhaps a small patera. She is dressed in a long chiton with overfold, decorated at the foot and on the chest with a serrated stripe and a pattern of crescents and dots, and wears a garland, necklace, bracelets, and ear-ring.

The fillets of the garland are white, the berries, the woman's wreath and ornaments, and the object held by her, pink. This pink may possibly have been originally yellow.

B. Three draped figures. The sex of the figures is uncertain. All are muffled in himatia and wear fillets in their hair. The one on the l. stands half-r., the middle one faces r., the one on the r. faces l. White is used for the fillets.

The scene on the obverse is very difficult to explain, the more so through the carelessness of the drawing. The thing under which the satyrs sit has been called a tent or booth¹, but the objects upon it are certainly cushions, and the striped surface seems to represent a rug or covering. It cannot be other than a couch². It is also uncertain whether the couch stands on a raised platform or whether there are three separate blocks, the middle one serving as a table for the satyrs, those at the sides as pedestals for the two figures to stand upon.

The scene is evidently comic, or perhaps suggested by a satyric play, and might be explained in two ways. One might suppose that the man and woman have surprised the satyrs in the act of enjoying wine stolen from a feast intended for themselves. The greed of satyrs was proverbial, and they are seen on vases stealing dainties from feasts³. Or else, one might suppose that the two satyrs have been lured to a banquet, made drunk, and are about to be captured by the man and the woman. Legends of the capture of satyrs by tricks, and especially by making them drunk, were current in Greece, the best known being the legend of the capture of Silenus by Midas⁴. This is represented on several vases, on some—but not all—of which Midas is present⁵, the earlier ones showing only Silenus led captive by peasants or soldiers⁶. This fact has led to the conclusion that the connection of Midas with the story is not original, but that the legend is really one of a number, current in many countries, of the capture of daemons, to extort information from them or for other purposes. Such are for example the story of the capture of Faunus and Picus by Numa, who had made them drunk by means of goblets of wine or a spring into which wine had been poured⁷, that of the finding of the drunken Silenus by shepherd boys⁸ and, in more historic guise, how, by similar means, Apollonius of Tyana captured the satyr who had troubled the countryside⁹. On vases it is usually the capture of Silenus himself that is represented, but on one of them Heracles is shown driving before him two satyrs with their hands fettered, while two others flee in terror¹⁰.

We may take it, then, that the legend of the intoxication and capture of satyrs and silens was a well-known one, and there is considerable probability in the theory that it was introduced into satyric plays¹¹. I incline to think therefore the second explanation of the scene on the Hope vase is the more likely.

The vase dates at the end of the fifth century. The foot is still heavy and broad, but the neck is rather drawn in. It is contemporary with the activity of the Meidias Painter, but shows no influence of his style.

[Viscount Cowdray. Sale cat. 75; Tischbein, II. pl. 56 (Reinach, *Rép. Vases*, II. 305, says "Suspect"); Müller-Wies. p. 9, pl. 49, no. 617.]

¹ Reinach, *Rép. Vases*, II. 305.

² Wieseler in Müller-Wies. p. 9 rightly calls the object a couch.

³ E.g. r.-f. kylix in the British Museum, E 66; F.R. pl. 47, no. 1.

⁴ Hdt. VIII. 138; Athenaeus, II. 45 c; Xen. *Anab.* I. 2. 13; Paus. I. 4. 5.

⁵ For lists of these and discussions of the subject see especially Bulle in *Ath. Mitt.* 1897, pp. 387 ff., Lucas in *Röm. Mitt.* 1900, pp. 229 ff., and Kuhnert in Roscher, IV. 458 ff.

⁶ E.g. b.-f. kylix by Ergotimus at Berlin; Gerhard, *AV*, pl. 238: b.-f. amphora in Navarra Collection, Terranova; Benndorf, *Gr. und Sic. Vasenbilder*, pl. 53, no. 2: r.-f. krater at Naples, Heydemann, no. 1851; *Jahrb.* 1887, p. 113.

⁷ Ovid, *Fast.* III. 291; Plut. *Numa*, 15.

⁸ Vergil, *Ecl.* VI.

⁹ Philostratus, *Vit. Ap.* VI. 27.

¹⁰ White-ground b.-f. lekythos at Athens; Collignon and Couve, *Cat. Ath.* no. 970.

¹¹ Bulle, *l.c.* p. 397; Kuhnert in Roscher, II. 2958.

154. Bell-krater. H. .345 m. Broad high base, neck drawn in. Above, laurel l.; below, maeanders and chequers on both sides. At handle-bases, egg-and-dot. Reverse much faded.

A. **Five symposiasts.** On a couch five symposiasts recline l., each on a cushion, the legs of each hidden behind his neighbour on the l., except those of the man on the extreme l., which are muffled in his himation. The first and fourth men turn their heads r. The first man raises his r. arm, the second puts his round the neck of the first, the third throws his over his shoulder, the fourth bends his across his chest, the fifth holds up some object. All are crowned with bands, and wear the usual dress. The second and fourth are bearded. In front are two tables, with three beast's-legs, spread with fruit, *πυραμίδες*, etc. Above, **Λ** three times, in yellow.

White and yellow is used for the food, yellow for bands in hair and marks in field, white for the object held up by the fifth man.

B. **Eros between two boys.** In centre, winged Eros holding an object like a small mirror. On either side, nude boy, facing inwards.

Rather rough work dating near the end of the fifth century.

155. Bell-krater (pl. 25). H. .37 m. Foot high and not very broad; base heavy and rather high; body not broad in comparison with the rest. Neck only slightly drawn in. Above, laurel-wreath l.; below, maeanders in threes and chequers. At handle-bases, egg-and-dot. Beneath handles, small superimposed palmettes with side-spirals.

A. **Seated youth surrounded by youths and maidens.** In the centre a youth sits half-l. his head turned back r. to look at one of the maidens. He is seated on an invisible rock, on which he leans with his l. elbow. His r. hand is raised and holds two spears. He wears a chlamys fastened at the neck and decorated with a pattern like three- and four-leaved clover. On his head is a wreath of leaves and berries, and behind his shoulder hangs a petasos. On the rock below grows a plant with berries. On the r. stands a woman half-l. The central figure looks at her, and she turns her head l. to look at him. Her l. hand is lowered and holds a lotus-sceptre, her r. is raised to the shoulder and holds an end of her dress. She wears a sleeveless chiton fastened by a girdle tied in two places, and ornamented at the hem and waist with the clover-leaf pattern. It appears to be gathered at the neck into a band ornamented with spirals, from which hangs a kind of long fringe. Her hair is bound with a fillet and decked with berries, and she wears a necklace and ear-ring. To the r. again stands a second youth half-l., dressed like the first but holding his spears in his l. hand and without a petasos. From the l. a second woman moves toward the central figure; her pose and dress are almost exactly like those of the first woman with sides reversed, but she has no sceptre or ornaments. On the l. of her a third youth stands r., his l. elbow leaning on her r. shoulder. His chlamys is draped over his l. arm, behind his back, and over his r. wrist, and he wears a garland with berries on his head and a petasos falling behind his shoulder.

The berries on the wreaths and the plant are white dotted with yellow.

B. **Three draped youths.** The one on the l. stands r., his r. shoulder bare, his r. hand holding a staff. The middle one is similar. The one on the r. is similar but faces l. and has no staff.

It is difficult to see the meaning of the scene. The maiden with the sceptre would naturally be a queen or princess. The subject might perhaps be Procris and her attendants finding Cephalus on Hymettus.

The vase is Meidian in style and would date, if one can judge from the shape, about 400 B.C. (see Introduction, p. 6). The bell-krater at Vienna, Hofmuseum (*SK*, p. 236, no. 223; Laborde, I. pl. 16; *El. Cér.* II. pl. 76 A), showing (A) three youths (one with a laurel branch, one with two spears) and two women, (B) three youths, is close in style, but a little later in date; it may be by the same hand as the Hope vase.

[Dublin, University College. Sale cat. 131 A ("Judgment of Paris"); *Hope Heirlooms*, no. 1, p. 3, fig. 1; Tischbein, III. pl. 53.]

156. Bell-krater. H. .375 m. Much broken and restored, now altogether fragmentary. The main design, however, is undoubted. Above, laurel; below, maeanders and chequers.

Apollo on swan led to bacchic thiasos.

For the subject see commentary on no. 162.

[Overbeck, *Kunstmyth.* III. 351, no. 7. Central figure reproduced in Tischbein, *Homer nach Antiken*, p. 1.]

157. Bell-krater (pl. 26). H. .295 m. Tall, heavy foot; neck drawn in. Above, laurel-wreath l.; below, under scenes only, maeanders and chequers. At handle-bases, egg-pattern.

A. **Torch-race.** On the r. stands a naked youth l., his r. foot raised on a rock, his r. elbow resting on the knee. His l. hand is on his hip, his r. holds a flaming torch. On his head is a garland of upright spiked leaves tied by a band. Toward him from the l. flies a winged Nike, dressed in a long Doric chiton, her hair bound with a fillet with three balls upon it. She holds a long fillet, with which she is about to crown the youth victor. To the l. advance two more youths, wearing garlands like those of the first youth, and chlamydes loosely draped over their arms and behind their backs. Both stretch out their l. arms, and hold torches in their r. hands, the first bending his across his body, the second raising and extending his backward.

The torch held by the youth immediately to the l. of Nike is hardly to be made out; it was evidently in yellow, which has flaked off. Yellow is also used for the flame of the victor's torch, the bands of the garlands, the fillet and balls in Nike's hair, and the fillet held by her.

B. **Two draped youths.** The one on the l. is muffled and stands r.; the one on the r. stands l., his r. arm extended and bare. Between them is a column, perhaps the meta.

The scene is evidently a torch-race. The spiked garlands are found in most of the representations of this subject, and are probably part of a ritual of purification, since the torch-race had its origin in the fetching of new and pure fire from some holy place to rekindle hearths or altars¹. Plutarch² tells us that the Plataean Euchidas, before taking fire from the altar at Delphi to relight the hearths of his city, purified himself and put on his head a crown of laurel.

The subject is discussed and lists of vases representing it are given by Walters³ and Körte⁴.

This vase is by the same hand as the next. It would date early in the fourth century. Very rough work.

[Waterkeyn. Sale cat. 100 A; Tischbein, III. pl. 48; Panofka, *Bild. ant. Leb.* pl. 2, no. 8; *Jahrb.* 1892, p. 150, note 2; *JHS*, 1911, p. 20, no. 3.]

158. Bell-krater (pl. 26). H. .295 m. Clay crumbled in parts, varnish poor and faded in several places. Same shape as last. Above, laurel-wreath l.; below, under scenes only, maeanders and chequers. At handle-bases, egg-pattern.

A. **Hare-hunt.** In the middle rises a bush with berries, from the branches of which springs a hare. From either side two youths advance with arms outstretched as if to catch it. All wear garlands and chlamydes. The youth on the extreme l. runs half-r., his head turned r., a spear raised in his r. hand. His chlamys is fastened at the neck and falls behind his back. The next runs r., his r. arm outstretched to grasp the hare, his l. holding two spears. He wears sandals with many thongs reaching over the ankles, and his chlamys is flung over his l. shoulder. Round his r. shoulder is a knotted ribbon which seems to fasten his chlamys. On the r. of the bush another youth runs l., starting backwards. He is seen from behind, his head turned l. He stretches up his l. hand toward the hare, while his r. swings a club. His chlamys hangs down on the further side of him, and is fastened by a string round his neck. The fourth youth runs l. to the r. of the last, his r. arm outstretched, his l. holding two spears. His chlamys is tied round the neck by a string.

Yellow is used for the garlands and the berries in them, and for the strings of the chlamydes, white for the berries on the bush, brown for the sandal-straps.

¹ Frazer, *Paus.* II. 392.

² *Arist.* 20. See Dar.-Sagl. III. 911, s.v. *Lampadedromia*.

³ *JHS*, 1911, pp. 18 ff.

⁴ *Jahrb.* 1892, pp. 149 ff.

B. Three draped youths. The one on the l. is muffled and stands r.; the middle one has his r. arm bare and extended; the one on the r. stands l., his r. arm bare and extended. Between the last two is a stele with a ball upon it.

The use of clubs and spears for hunting the hare may seem strange to us, but was evidently quite common in Greece, and is often depicted on vases. Hare-hunts are particularly frequent on white-ground lekythoi¹, but occur also on other vases, and need not be regarded as having a funereal meaning; cf. the frequent appearance of other scenes of daily life on tomb-vases².

This vase is by the same hand as the last vase.

[Laing Museum, Newcastle-upon-Tyne. Sale cat. 99 A; Tischbein, iv. pl. 60; Inghirami, *VF*, II. pl. 120.]

159. Bell-krater (pl. 26). H. .30 m. Part of rim broken. Surface has begun to crumble. Body small in proportion to heavy base and large foot. Neck a little drawn in. Large, heavy handles. Above, laurel-wreath l.; below, double maeanders r. and chequers. At handle-bases, egg-and-dot.

A. Heracles and Iolaus received by Nike and Hermes. In the centre Heracles stands half-r., draped in a himation round his r. thigh and over his l. arm, and resting on his club, which he holds in his l. hand. In his r. he holds a shallow kantharos. On his head is a laurel-wreath. Toward him from the l. flies Nike, holding up in her r. hand an oinochoe, as if to fill his kantharos. She is rather small and has long much-curved wings. She wears a thin Doric chiton and a himation, with serrated border and decorated with a clover-leaf pattern, draped round her r. side and over her l. arm. In her hair is a twice-wound fillet. To the l. again stands Iolaus r., carrying in his l. hand two spears, the points downwards; his r. hand rests on his hip. He wears shoes, a petasos fallen back, a fillet in his hair, and a piece of drapery held up loosely by his fore-arms and falling down the thighs behind. On the r. of Heracles sits Hermes on a rock covered by drapery. He is seated r. but turns round l. to look at the central group. He is naked, but has a winged petasos hanging behind his l. shoulder. His l. hand rests on his knee, his r. holds a staff.

The ground is indicated by a faint streak beneath the figure of Nike.

White was used for the face and nude parts of Nike, but has now almost entirely flaked off. Brown is used only for the hair, the inner markings of the bodies being fine relief lines.

Reinach³ calls the figure of Nike "suspecte," but it is perfectly genuine.

B. Three draped youths. The one on the l. stands r. his r. arm bare and extended. The middle one is muffled and stands r. The one on the r. is similar to the first, but stands l., with lowered r. arm.

The subject of the obverse is not quite clear. We may suppose that Hermes waits to conduct Heracles to Olympus, while Nike pours a libation to him as victor.

Fairly careful work; skilled and easy execution. The pose of Heracles is Praxitelean, the hair of the figures treated in the Meidian manner. The style is rather florid, and post-Meidian. Date c. 380 B.C.

[From Capua. Russell. Sale cat. 123 A; Tischbein, I. pl. 22.]

160. Bell-krater (pl. 26). H. .33 m. Surface damaged. Shape beginning to develop. Neck a little drawn in; base tall and heavy. Above, laurel-wreath l.; below scenes, maeanders in fours facing irregularly, and chequers; at handle-bases, egg-and-dot.

A. Oedipus and the sphinx. Below are a rock and a plant. Oedipus sits l. on drapery. He is young, naked, and wears peaked hat and sword-belt. In his r. hand he holds a stick or spear. Crouching opposite him, her front paws on his knee, is the sphinx. Her legs and tail are leonine, body and head human; she has large wings. She looks intently down on Oedipus. To the r. are two youths l. who gesticulate as if in surprise and excitement. The first is naked except for scanty drapery round the l. arm. He has a wreath on his head and apparently leans on a stick with his l. fore-arm. The second is

¹ E.g. white-ground lekythos in the British Museum, D 60; Murray, *White Athenian Vases*, pl. 6; another at Athens, Collignon and Couve, *Cat. Ath.* no. 964.

² *Jahrb.* 1907, p. 108. For discussions of the subject

and lists of vases representing it see especially *BCH*, 1893, pp. 228 ff.; *Jahrb.* 1906, pp. 121 ff.

³ *Rép. Vases*, II. 283.

similar, but wears a peaked hat and has no stick. On the l. is a youth r. He wears drapery over the l. shoulder and a peaked hat. His r. hand holds a corner of the drapery, his l. a short stick. On the extreme l. is a bearded man r. He wears a himation with indented border wrapped round his legs, and a wreath on his head. His r. hand is on his hip, with his l. he grasps the youth's r. forearm. A stick leans against him.

B. Three youths. They are all draped in himatia. The outside youths face inwards, the middle one r., holding a strigil. Above hangs a shield.

Vases showing the legend of Oedipus and the Sphinx may be divided roughly into two classes, according to whether Oedipus faces the Sphinx standing, or is seated with the Sphinx threatening him from a superior position. The present vase belongs to the latter class, but the large number of spectators is uncommon. Opinions have varied whether Oedipus is there at all or which man he is. Overbeck¹, whom I have followed, takes the seated youth as Oedipus, Blümner², the standing youth immediately behind him, while Jahn³ thinks all five are merely Thebans.

The style is hurried and careless. Date about 380 B.C.

[Lord Leverhulme. Sale cat. 120 A; Tischbein, III. pl. 34; Overbeck, *Gall. her. Bildw.* I. pl. 2, no. 2; Jahn, *Arch. Beitr.* p. 114; *AZ*, 1867, p. 117; *Ann. d. I.* 1867, p. 378, note 4; Roscher, III. 725.]

161. Bell-krater. H. .315 m. Neck drawn in, base beginning to be elongated. Above, laurel-wreath l.; below, meanders, chequers, and saltire-square.

A. Nike leading bull, and two youths. On the l. Nike moves swiftly r., restraining the yet swifter rush of a bull which she holds by a halter. She wears a Doric chiton fastened by a girdle and with a short embroidered overfold, a wreath and bracelets. The bull is behind and to r. of her, and behind and to r. of it is a youth, also moving r., but turning back l. as he goes, his r. hand upraised, his l. lowered and holding a torch. He is naked but for a piece of drapery over his l. fore-arm, behind his back, and over his r. leg, and wears a garland. To the r. again is a second youth, facing l., his r. hand raised like that of the other youth, his l. bent across his body and holding a torch.

The ground is indicated by curved lines and dots.

White is used for the bull (which has also brown and yellow markings) and for the feet and bracelets of Nike; yellow for the garlands, the flames of the torches and the dots on the ground-line.

B. Three draped youths.

The scene on the obverse is probably merely sacrificial, and not connected with a torch-race, since the youths do not wear the peculiar crowns of spiked leaves, as shown on no. 157.

Very rough work of about 380 B.C.

[Dublin, University College. Sale cat. 131 B; *Hope Heirlooms*, no. 11, p. 6, fig. 11.]

162. Bell-krater (pl. 26). H. .32 m. Rather drawn in at neck, heavy base and foot. Above, laurel-wreath l.; below, meanders and chequers. At handle-bases, egg-and-dot. Beneath handles, superimposed palmettes with side-spirals.

A. Apollo on swan arriving among bacchic group. In the centre, from a small mound, rises a palm-tree with bunches of fruit. From the l. Apollo descends to earth, riding on a swan. He wears a laurel-wreath in his hair, confined by a broad fillet, a chlamys bordered with a broad stripe and high elaborately-tied sandals. The artist was rather uncertain how exactly Apollo sat on the swan and contented himself with making parts of him appear from behind it. The swan's legs are outstretched as it flies. It has high pointed wings. Apollo is in the act of playing a lyre. On the r. of the tree sits a maenad half-r. She turns her head l. to see Apollo approaching. She wears a Doric chiton with serrated and embroidered hem and richly embroidered overfold, a spiked crown, necklace and bracelet. Her r. arm holds a lyre and she appears just to have twanged it with her l. hand. To the r. again stands a naked silen l. He has a garland in his hair. In his l. hand he holds a thyrsus. He steps forward and holds a

¹ *Gall. her. Bildw.* I. 41, no. 42.

² *AZ*, 1867, p. 117.

³ *Arch. Beitr.* p. 114.

fillet with his r. hand above the seated maenad's head. Above the satyr's outstretched arm is a broad semi-circle, perhaps representing the sun, or merely decorative. Beneath the swan a little to the l. is a hare. To l. is another maenad r. She is dressed like the other. She has raised her l. foot onto a rock and stoops down to pick up a fillet with her l. hand.

The ground is uneven, and is indicated by faint scratches in the varnish beneath the foot of the maenad on the l., to the r. of the hare, and on the raised ground on which the second maenad is seated.

Yellow is used for the crowns and ornaments of the maenads, for the fillet held by the one on the l., for Apollo's wreath and fillet, and dots on the cross-piece of his lyre, for the fruit on the tree, and for the wreath and fillet in the silen's hair, the fillet held by him, and details of his thyrsus.

B. Three draped youths.

The scene on the obverse is the best example of Apollo's arrival on a swan among a group of people. Overbeck¹ discusses this and similar representations at some length. Several interpretations have been suggested, and of the scene on the present vase three explanations have been offered.

(1) Jahn² thinks that the hare may have an erotic significance, that the palm-tree may indicate Africa, and that the scene may represent Apollo visiting the nymph Cyrene. He does not do more than suggest this. He is followed by de Witte³. This view may be supported by a scene on another vase⁴, on which Apollo, mounted on a swan carrying a wreath in its beak, approaches a naked woman.

(2) Müller⁵ describes the scene as the arrival of Apollo at Delos, and his reception by Delian women. The palm-tree does indeed suggest Delos, but does not necessarily prove the location.

(3) Overbeck⁶ explains the scene as Apollo arriving from the Hyperboreans in the spring, and received at Delphi by a bacchic thiasos. The palm-tree can denote any Apolline place and particularly Delphi. For this view one may compare a kalyx-krater from Kertch⁷, which shows a palm-tree and the Delphic omphalos and tripod, Apollo being received beside the tree by Dionysus, amid a thiasos of three silen and three maenads. Wieseler⁸ and Graef⁹ support this view. I think they are right, if we must give the scene a precise significance. But is it necessary to do so? On later vases bacchic groups are so frequently brought into relation with scenes and persons with which they have no real connection, that no more definite meaning than "Apollo on swan arriving among bacchic group" need be sought. The hare may simply denote a country scene. The same subject, without the palm-tree and hare, is found on other vases¹⁰.

Fair work; a large number of thin relief-lines are used for the drapery. The vase dates about 380 B.C. (see Introduction, p. 6).

[British Museum. Sale cat. 98 A; Tischbein, II. pl. 12 (from which all later illustrations are taken); *El. Cér.* II. pl. 42; Müller-Wies. pl. 13, no. 140; Müller-Wies.³ p. 97, pl. 13, no. 140; Müller-Wies.⁴ p. 291, pl. 23, no. 11; Overbeck, *Kunstmyth.* pl. 22, no. 6 (central figure only), pp. 350 f.; *Ann. d. I.* 1845, p. 369; *JHS*, 1921, p. 150.]

163. Bell-krater (pl. 26). H. .33 m. Heavy base and more elaborate foot, neck drawn in. Above, laurel-wreath l.; below, maeanders in threes and chequers. At handle-bases, egg-and-dot.

A. **Anodos of Dionysus.** In the middle is a dome-shaped mound indicated by a very broad wavy line with marks in black and colour, upon which grows a small laurel plant with berries. Within this rises Dionysus, visible only as far as the knees. He stands half-r., his l. hand raised, his r. fore-arm

¹ *Kunstmyth.* III. 350 ff.

² *Ann. d. I.* 1845, pp. 369 f.

³ *El. Cér.* II. 131.

⁴ Gerhard, *AV*, pl. 320, no. 1.

⁵ See Müller-Wies.³ p. 97.

⁶ *L.c.*

⁸ Müller-Wies.³ p. 97.

⁹ Müller-Wies.⁴ p. 291.

¹⁰ E.g. r.-f. kalyx-krater, Gerhard, *AV*, pl. 320, no. 2 (now lost), and a late Attic hydria from Cyrenaica in the British Museum, E 232.

⁷ In the Hermitage. Stephani, no. 1807. *C-R*, 1861, pl. 4.

holding to his side a thyrsus with small head. Round his waist and over his l. arm is a himation with indented border, on his head a garland of leaves, flowers and fruit tied by a broad band. He is looking at a small Nike who flutters toward him from the r., raising her hands as if to greet him. She wears a thin chiton, and a crown on her head. Outside the mound four figures await Dionysus. On the r. is a maenad who stands fronting us, her head turned l. In her l. hand she holds a tall thyrsus, in her r., which is extended, she carries a flat tray containing fruit and flowers. She wears a Doric chiton tied by a girdle round the waist and decorated with a pattern of stars and by a band of spirals and a series of rays at the neck and hem. On her head is a crown and band like those of Dionysus. Just below her is a platform with two steps, but as drawn she stands a little above rather than on it.

To the l. of the mound and on a slightly higher level stands a naked, bearded silen l., his body curved and bent back r. He turns his head back r. to look at Dionysus rising, and leans on the mound with his l. arm, in the crook of which he holds a thyrsus with a large head of leaves and fruit and a small shoot. To the l. again and on the same level stands a maenad r., her l. foot raised on a rock. She leans forward to look at Dionysus, resting her l. elbow on her raised knee, and extending her r. arm backwards. She is dressed like the other maenad, but wears an ornamented stephane instead of a band on her head. Below her sits a young man r., on a drapery-covered rock. He is naked, but resembles Dionysus in appearance, except that he wears on his head, in addition to the garland and band, a scarf with fringed end which falls down over his r. shoulder. In his hands he holds a broad fillet.

White is used for the walls of the mound, with yellow inner markings, and for the body of Nike; her chiton is put in with yellow lines. Yellow is also used for the head-bands and garlands, for the fruit on the thyrsi, for the fillet held by the youth, and for the contents of the maenad's tray. Brown is used very sparingly, for the ends of hair and for the navel-pubes line of the silen.

B. Three draped youths.

The subject as a whole is pretty clear. Dionysus, as the embodiment of the spirit of growth, having triumphed over the winter, rises again in the spring. The Nike shows his victory over the winter, and the budding thyrsi and floral crowns show the advent of spring. We have noticed that Dionysus' thyrsus has only a small head. I think we must imagine it as growing along with Dionysus. When the god has fully emerged, the thyrsus will be fully grown. The two maenads and the silen are natural enough welcomers of Dionysus' coming, but the youth is not so clear. We have seen that he is the exact counterpart of Dionysus in appearance, and it is probable that we have here Dionysus himself watching his own rebirth. For though he may have been reborn each spring, he was not regarded as "dead" in the winter months. As a parallel to this idea we may quote the Zagreus vase in the British Museum¹, on which Dionysus watches the tearing-to-pieces by a Titan of Zagreus, who is no other than himself.

The subject of the Anodos of Dionysus occurs, I believe, on one other vase alone, a late red-figure vase at Stockholm². That of the Anodos of the earth-goddess is more common, and there is one vase in particular that affords a close parallel to ours, a bell-krater at Berlin³. Here the ornamentation is quite similar to that of the present vase and the style generally seems to be the same. In the middle is a mound of earth, within it Persephone rises. Two satyrs, a Pan, Dionysus and Eros await her coming. Dionysus is almost an exact counterpart of the waiting youth on the present vase. There is the same abundance of foliage. The two vases look almost like companion pieces and the probability is heightened by their both coming from the neighbourhood of Naples.

This and no. 162 are similar in style and near in date, but not, I think, by the same hand. A similar vase is the Berlin oinochoe, no. 2660, showing Aphrodite riding on a swan over the sea. They are all good examples of the better kind of Attic work done between the age of Meidias and the Kertch style.

¹ E 246. See C. Smith in *JHS*, 1890, pp. 343 ff.

² J. E. Harrison, *Themis*, p. 421, note 6.

³ Furtwängler, no. 2646; *Mon. d. I.* xii. pl. 4; Harrison, *op. cit.* p. 419, fig. 124.

[From Sant' Agata de' Goti. British Museum. Sale cat. 76; Tischbein, I. pl. 32; Müller-Wies. p. 5, pl. 47, no. 600; *Mon. Greco*, 1885, p. 28; Harrison, *Prolegomena*, pp. 405 f., fig. 128, *Themis*, p. 422, fig. 125; *Jahrb.* 1891, p. 120; *JHS*, 1921, p. 150.]

164. Bell-krater (pl. 27). H. .335 m. Rather scanty use of varnish. Above, laurel-wreath l.; below, maeanders in threes and chequers. At handle-bases, egg-pattern. Beneath handles, superimposed palmettes with elaborate side-spirals.

A. **Quadriga arriving at goal.** To the r. on a double base stands the meta, a tall Ionic column with abacus. Towards it there moves a quadriga, which the artist has unsuccessfully attempted to render in perspective, the wheels being somewhat foreshortened, but the horses in profile, though each is slightly behind its l.-hand neighbour. In the chariot is a young charioteer dressed in the usual long chiton and wearing a spiked crown. In his r. hand he holds a whip, while the reins are held in both hands. To the r. of the charioteer's head is a laurel-spray with berries, above the horses' heads four large ivy-leaves connected by a faint line. Beneath the foremost horse is a laurel-spray with berries, and a faint line.

White is used for the nearest horse, balls decorating the horses' harness, the charioteer's crown, the line connecting the ivy-leaves, and that beneath the horses, and the reins, which are now almost invisible.

Yellow is used for the berries on the laurel-sprays, the manes of the horses and the trappings of the nearest one are in vermillion.

B. **Three draped men.** Above is a window.

Very careless work. Date about 370 B.C., by the shape.

[Sale cat. 132 B; Tischbein, II. pl. 28; Inghirami, *VF*, III. pl. 276.]

165. Bell-krater. H. .38 m. Top of one handle restored. The black varnish for inner markings has partly faded, black background has been partly restored. Body broad and fairly low, neck somewhat drawn in, heavy full base. Above, laurel-wreath l. with berries. Below, maeander and chequers. At handle-bases, egg-and-dot. Below handles, superimposed palmettes with side-spirals.

A. **Banquet.** On a long couch with cushions four youths recline l., grouped in pairs; their legs are wrapped in himatia and they wear ivy-crowns and fillets. On the extreme l. of the couch kneels a naked boy, also garlanded, holding up a drum which he appears to be beating, probably as an accompaniment to the dance. In front of each pair stands a three-legged table spread with food. Between the tables stands a woman r. She wears a sleeveless chiton and a himation, dotted with stars and with a double border of wave-pattern and rays, draped round her r. side and over her bent l. arm, leaving her breast bare. She holds her hands and head as if playing the double flute, which however does not now exist (though shown by Tischbein). It may have been once in white paint. The man to the l. of the woman stretches out his l. hand to touch her, turning round r. as he does so.

The garlands and the food are white, the nude parts of the woman white with orange inner markings.

B. **Three draped youths.** They have white fillets, and the middle one holds a strigil.

[Lord Leverhulme. Sale cat. 78; Tischbein, III. pl. 55.]

166. Bell-krater. H. .395 m. Much broken and restored. Base fairly high, neck a good deal drawn in. Dull red clay. Above, laurel-wreath l.; below, maeanders and chequers. At handle-bases, egg-and-dot. Beneath handles, two superimposed palmettes with side-spirals.

A. **Battle of Amazons and griffins.** The Amazons are dressed in oriental fashion in anaxyrides and tunics richly ornamented, and peaked caps. The griffins have bodies like those of greyhounds, lion's paws and tails, crested necks and beaks. There are three Amazons and three griffins. The figures are placed pictorially above as well as to the sides of each other. In the middle, below, an Amazon has been forced to her knees and is attacked from either side by a griffin which claws at her. She kneels on her l. knee, turning back l. and raising her r. arm to ward off the griffin on that side. On her l. arm she carries a notched shield. Her axe has fallen from her hand and lies to r. of her. From above two Amazons attack the griffin on the r. of the fallen Amazon. One runs from the r., raising her axe to strike a heavy blow; the other advances from the l., armed with two spears and a notched shield. She in turn is attacked from the l. by the third griffin. The space between the two upper Amazons is filled by lotus-tendrils, that below, on the r., by an olive-spray.

The griffin above and that on the l. below are white with the exception of their wings, with yellow markings. Yellow is used for dots on the sides of the Amazons' caps.

B. Statue of Nike between two draped youths. Nike is posed on a pedestal, and is draped in a chiton bordered below by wave-pattern. She faces r., and raises her r. hand. On either side stands a youth, facing inwards, and carrying a circular object held by a string. They are votive offerings, perhaps paterae, about to be hung on the statue. Above are two "windows."

Amazons or Scythians fighting with griffins are common in the later vase-paintings¹.

The style of the obverse is rather careless and diffuse. Some very fine lines are used, e.g. for the drapery of the Amazons. The reverse is exceedingly rough. Date about 360 B.C.

[Oxford, Ashmolean Museum. Sale cat. 141 A; *Ashmolean Report*, 1917, p. 8; Tischbein, II. pl. 9; Millin, *Gal. Myth.* II. pl. 136, no. 501; Guignaut, pl. 208, no. 714.]

167. Bell-krater. H. .385 m. Much broken and mended, almost falling to pieces when I saw it. The greater part of the figure of Dionysus and the whole reverse are repainted. Developed shape with high base and composite foot. Above, large laurel-wreath l.; below, large maeanders in fours l., and chequer-squares; at handle-bases, egg-pattern.

A. Bacchic group and Eros. In the middle sits Dionysus nearly l., on drapery, his feet on rising ground. He is naked, his hair is bunched into rolls and tied with a broad band. Held to his body by his r. arm is a thyrsus with a branch and berries. On the extreme l. sits Ariadne half-l., her head r. She wears a thin chiton with many very minute folds, girded by a string with looped ends and ornamented with wave-pattern over the chest. Her hair is tied by a simple band. She rests her l. hand on a tympanum, ornamented with a number of little circles, which stands on the ground beside her, and holds a spear in her upraised r. hand. Between these two figures stands an Eros, fronting us, his head r., his l. leg crossed over his r. On the r. sits a maenad similar in garb and attitude to Ariadne, only with sides reversed but for the arms. Instead of a spear she holds up the back of her chiton; she has a necklace of beads. On the extreme r. stands a naked, bearded silen l. He wears a crown of leaves on his head and holds up a long fillet over the maenad's head.

White is used for the body of Eros and for the nude parts of the maenad, for the berries of Dionysus' thyrsus and the leaves of the silen's crown. The inner markings of the white figures are in orange. Ariadne's hair is rendered by brown wavy lines.

B. Three youths. They are all draped in himatia. The two outer youths face inwards, the middle youth l. Above is a shield. Very rough.

This vase, dating about 360 B.C., is transitional between the Meidian and Kertch styles. Drapery and poses show Meidian influences strongly, but minute folds of drapery are generally vertical not horizontal. There is a great contrast between a few thick bold lines and a number of minute strokes. This type of Attic vase has been found in large numbers at Saticula and it is from this class that native Saticula ware arose. At Vienna there are a number of similar vases, and among the lost vases shown in Tischbein one or two.

The bell-krater at Berlin, no. 2644, showing (A) Judgment of Paris, (B) four naked youths, is perhaps by the same hand.

[Sale cat. 132 c.]

168. Bell-krater (pl. 27). H. .45 m. Late shape. Dark clay. Above, laurel-wreath l., large and small leaves alternating; below, maeanders and chequer-squares; at handle-bases, egg-and-dot; below handles, superimposed palmettes with side plants.

A. Bacchic scene. The ground is marked by wavy lines. On the r. three low rocks are shown. In the middle sits Dionysus half-l., his head r., under an oval of two dotted lines. He wears a garland

¹ The subject is fully discussed by Stephani in *C-R*, 1864, pp. 54 ff.

tied by a fillet. He is beardless and naked except for an end of the drapery on which he sits, which falls over his r. thigh. In the crook of his l. arm he holds a thyrsus; in his r. hand he raises a kantharos and in his l. holds a double chain of beads which falls over his r. arm. Above him flutters a little naked Eros r., wearing a beady crown and carrying a saucer in his l. and a grape-cluster in his r. hand. On the r. dances a maenad r., her body fronting us, her head l. She wears a long flowing chiton with tongues over the chest above and a necklace. Her r. hand is upraised. On her l. hand she balances a large tympanum. On the r. a bearded silen moves r., going almost backwards. He wears a skin attached at the neck and a garland, and blows pipes. On the extreme r. a maenad dances r., her head thrown back in ecstasy. She wears a thin chiton, through which her legs are visible, girt, adorned with tongues over the chest above and with circles or semi-circles all over the rest. She wears a spiked crown and a necklace. She holds up the back of her chiton with her r. hand and holds a filleted thyrsus in her l. On the l. is an almost identical maenad, with sides reversed. She holds up her dress with her r. hand, in which she has also a thyrsus; over her l. arm is a skin and in her l. hand a tympanum. Above the scene are three grape-clusters.

White is used for the ground-lines and dotted lines, for the nude bodies of Eros and of the maenads, for the dress of the maenad in the middle, for the tympana, the berries of the thyrsi, the fillets, and the grapes held by Eros. Yellow is used for the hair-ornaments, the kantharos, the string of beads, and the grape-clusters.

B. Three youths. They wear himatia. The outer youths face inwards, the inner l. To r. and l. above, a shield; between the youths, above, dotted oblongs (architectural?).

The vase shows the lowest degradation of Attic vase-painting. The composition is chaotic and the execution careless. It is probably contemporary with the beginnings of the late Attic revival typified by the Kertch vases, but shows none of their good characteristics. It is a sheer decadence from the ordinary mid-fourth-century Attic work. The krater figured in Laborde, I. pl. 80, is obviously the same kind of vase.

[London, 8 Duke Street, Mr Andrade. Sale cat. 138 B.]

169. Bell-krater (pl. 27). H. .40 m. Well preserved. Rather tall and slender shape. Rich red clay. Above, laurel-wreath l.; below, egg-pattern. Beneath handles, fan-palmettes and spirals.

A. Contest of Apollo and Marsyas. In the centre on a low platform stands Apollo turned slightly r. He is dressed as citharoedus in a long, ample chiton with girdle and a cloak falling down his back, and apparently some undergarment, of which only an embroidered sleeve is seen, on his r. arm. His hair is long and flowing, his head thrown slightly back, the mouth opened for singing. The face is rather large. He clasps a large lyre, on which he is playing. From the l. a small Nike flutters toward him, draped in a chiton girt over the overfold. She holds out a fillet, with which to crown him victor. Beneath her on a rock sits Marsyas r., his legs crossed, his r. foot resting on the platform. His l. arm is folded across his knees, on which his r. elbow rests, while he supports his chin on his r. hand. He is naked and has shaggy hair and beard. He gazes at Apollo, quite entranced by the beauty of the music and forgetful of the punishment that awaits him. On the same level, to the r. of Apollo, sits a naked man on ground spread with drapery. He sits r. with crossed legs, turning back to look at Apollo, his head l. On his head is a Phrygian cap. He is Olympus, Marsyas' comrade. To the r., on a higher level, sits Athena half-r., turning back to look at Apollo, her head l. She wears an ample Doric chiton girt over the overfold, and a crested helmet. Her l. hand rests on her lap, her r. is raised and holds a spear. To the r. again stands Ares, wearing a long cloak thrown loosely over the shoulders and leaving the front of his body bare, and a helmet. He fronts us with crossed legs, leaning with his r. elbow on an invisible support, and turning his head l. On the l. of the scene, above the figure of Marsyas, sits Artemis half-l., her head turned back r. She wears a Doric chiton girt over the overfold, and holds a flaming torch in either hand.

White is used for the figure of Nike, the nude parts of Athena, the platform, and the lyre; the inner markings of these are in orange. Brown is used sparingly except for hair.

B. Three draped youths. The middle one faces l. The outer ones face inward and hold tympana. Between the one on the r. and the middle one is a stele with a ball upon it.

The scene on the obverse is almost exactly reproduced on a pelike¹ from Kertch now in the Hermitage. The likeness is striking in essentials, but the arrangement is slightly different. The figure of Ares is omitted on the pelike and Leto appears instead of Athena; Marsyas and Artemis are posed on the right, Olympus and Leto on the left. Nike wears a dark himation in addition to her chiton.

Artemis comes naturally into the composition as Apollo's sister, and Athena as the first owner of the flutes. But what is Ares doing here? Perhaps the artist was influenced by some type of Orpheus playing. Indeed Ares is very similar to the Thracian on the extreme l. on the Orpheus column-krater from Gela². And if Orpheus could entrance Thracian men, could not Apollo entrance the Thracian god³? We may see a further reminiscence of the Orpheus idea in the figure of Marsyas, who resembles a savage overcome by music far more than a defeated player about to suffer a terrible punishment.

The type of Apollo is that of the Vatican Citharoedus.

The vase, which dates about 350 B.C., is a good early example of the Kertch style (see Introduction, p. 7). The Berlin pelike, no. 2626⁴, is close to it.

[Mrs Cavendish Bentinck. Sale cat. 132 A; Tischbein, III. pl. 5 (the drawing is bad; the lines are of the wrong thickness, and many are left out. All subsequent illustrations are derived from this); *El. Cér.* II. pl. 65; Inghirami, *VF*, IV. pl. 326; *C-R*, 1875, p. 146, no. 8; Overbeck, *Kunstmyth.* pl. 24, no. 24, III. 324, 433 (in the latter passage the design is said to be from an amphora from Nola, an inexplicable mistake); F.R.H. II. 137; Müller-Wies. pl. 14, no. 149; Müller-Wies.³ pl. 14, no. 149; Müller-Wies.⁴ p. 329, pl. 27, no. 9.]

170. Kylix (pl. 27). H. .09 m., diam. .29 m. Within, circle of maeanders divided from one another by vertical lines, broken by four saltires with dots. There are no bounding lines above or below the maeanders. Outside, below and to sides of handles, three palmettes.

Interior. **Horseman.** He is a youth riding on a galloping horse r. (below being a small plain exergue). He wears a chlamys with border, and a petasos fallen back. He holds the reins in his l. hand; his r. arm is stretched out backwards.

Exterior. **A. Youths.** A naked youth stands r. holding a strigil. To either side is a draped youth facing inwards, the one holding a disc (?) and the other raising his r. hand.

B. The same.

Date near the end of the fifth century.

[Dublin, National Museum. Sale cat. 96 A; *Hope Heirlooms*, no. 8, p. 5, fig. 8.]

171. Kylix. H. .09 m., diam. .255 m. Surface chipped. Within, ring of maeanders and 8 cross-squares; outside, below and to sides of handles, triple palmette design.

Interior. **Aphrodite by the sea.** Below is the sea, marked by a large wave-pattern. On a rock to the l. crouches Aphrodite r. She is naked and has a sphendone in her hair, and holds out a patera in her l. hand. From the r. a naked Eros flies towards her with a piece of drapery fluttering over his fore-arm. Between Aphrodite's knees and the sea is a kotyle.

Exterior. **A. Youths.** In the middle is a naked youth, holding a strigil in his l. hand. On either side is a draped youth facing inwards. The one on the l. holds a strigil in his l. hand and the one on the r. a stick in his r.

B. The same.

Very rough work of the early fourth century.

[Graham. Sale cat. 128 E; Tischbein, II. pl. 38; *El. Cér.* IV. pl. 39.]

172. Kylix (pl. 27). H. .115 m., diam. .26 m. Within, a ring of maeanders l., broken by four chequers; outside, below and to sides of handles, palmette design.

¹ Stephani, no. 1795; F.R.H. pl. 87, II. 136 f.

² Furtwängler, *Orpheus, attische Vase aus Gela*.

³ Graef thinks that the figure of Ares must be an addition. Müller-Wies.⁴ p. 329.

⁴ Furtwängler, *Collection Sabouroff*, pl. 67.

Interior. Tritoness. She has a human head and body and a large tail like that of a sea-horse. She goes r., and wears a spiked wreath and a short chiton, girt, and ornamented with rays above and below and with a fringe at the hem. On the r. is a dolphin.

Exterior. A. Woman, youth, and Eros. On the l. stands Eros r. He is naked and carries a strigil in his r. hand and a hanging disc in his l. The woman stands l. wearing a chiton with a large wave-pattern on it above. She holds out her l. hand towards Eros with crooked fore-finger as if beckoning. On the r. stands a naked youth l. holding a tympanum.

B. The same.

Early fourth century.

[Dublin, National Museum. Sale cat. 96 B; *Hope Heirlooms*, no. 14, p. 6, fig. 14.]

173. Kylix (pl. 27). H. .07 m., diam. .15 m. Thin fabric; stands lop-sided; one handle missing. Within, circle of meanders l., separated from one another by vertical lines and broken by four chequer-squares. Between this and the rim, circle of ivy-tendrils with sparse leaves, and berries. Outside, below and round handles, palmette design.

The ivy-tendrils are white, the leaves and berries yellow.

Interior. Aphrodite crossing the sea on a ram. Below is the sea, shown by a plain dotted exergue with wave-pattern and dots to show the foam. Similar dots are scattered above the sea, presumably to mark the spray. Just above the sea and in the act of diving into it is a dolphin. Above the sea, the ram gallops r. His head seems somewhat bovine. Aphrodite does not ride on him but so to speak flies by his side, clasping his neck with her l. hand. She wears a thin chiton dotted with little semi-circles, and above it a thin himation round the r. side and over the l. arm. Her legs are visible through the drapery, which passes over them in little horizontal folds. Her hair is bound by a fillet ornamented with dots, and she wears ear-ring, bracelet, and necklace. With her r. hand she coquettishly holds up a strand of drapery from behind.

White is used for Aphrodite's ornaments, and for the dots indicating foam, etc. The ram's wool is rendered by streaks of brown.

Exterior. A. Eros and woman. On the r. the woman runs r., turning back her head l. She wears a chiton alone, which has fallen from her r. breast, leaves and a fillet in her hair, beady necklace, and a bracelet. Towards her from the l. flies a naked Eros with leaves in his hair. He holds in his outstretched r. hand a fillet ending in flower-like ornaments. With his l. hand he has caught hold of the woman's dress.

Purple is used for the fillet carried by Eros.

B. Eros and woman. The woman is rather fat. She sits half-l., her head l., draped round the legs alone. She has leaves and a fillet in her hair, a beady necklace, and bracelets. Eros has approached her from the l. He is naked with a fillet on his head. He rests his l. hand on her r. thigh and grasps her r. arm with his r. hand.

The type of the interior is not uncommon, and has been variously explained. It is usually said to represent Helle on the ram, but, as Flasch pointed out¹, this is unlikely, since it was Helle who was drowned and Phrixus who went on alone. Theophane, the beloved of Poseidon and mother of the ram with the golden fleece, has also been suggested, but does not seem entirely appropriate, as there is no reason for her crossing the sea, and the story is too late to account for the earliest representations of the scene. Probably the figure represents Aphrodite, who is early connected with a ram².

The vase, a careless work, is contemporary with Meidias and under the same influences if not of the same school. The rendering of the hair, the pose of the r. arm, the transparent drapery with horizontal folds round the legs of Aphrodite are all Meidian features. The pose of Hileaera on the Meidias hydria is very similar. Again, the attitude of the Eros

¹ *Angebliche Argonautenbilder*, pp. 3 f.

² The subject is well discussed and previous literature summarised by Bethe in *Arch. Anz.* 1890, p. 27.

on the exterior who leans on the woman's thigh can be paralleled from the group of Leura and Chrysope on the Phaon hydria from Populonia¹.

[Wright. *Sale cat.* 95 A; Tischbein, III. pl. 2; Millin, *Gal. Myth.* II. pl. 102, no. 408; Guignaut, pl. 167, no. 630; Inghirami, *VF*, I. pl. 26.]

174. Footless kylix (pl. 28). H. .07 m., diam. .195 m. Very freshly preserved. The rim is drawn in. Below handles, little addorsed palmettes, with side-spirals enclosing larger palmettes.

Interior. Schoolboy. He stands in a small round on a plain exergue l. He wears a bordered himation and a wreath tied on by a narrow fillet. His r. arm is free and he carries in his r. hand a satchel.

White is used for the wreath and fillet.

Exterior. A. Boys playing at school. They are all dressed like the boy in the interior. The first one sits on a square seat r. He holds a staff with horizontal end in his r. hand, obviously posing as the schoolmaster. He is approached from the r. by two other boys, one carrying a roll and the other a satchel in his r. hand.

B. Boys playing at school. They are dressed as before. The first boy stands r. He holds out a spray of some plant with his r. hand to a boy who stands l. holding out a roll. He again pretends to be the schoolmaster. On the r. a third boy stands l., holding a stick.

Dainty and charming work of the Late Archaic period.

[New York, Metropolitan Museum. *Sale cat.* 92 A; Tischbein, IV. pl. 58.]

175. Footless kylix (pl. 28). H. .055 m., diam. .16 m. Rim drawn in. A ridge in the interior. Exterior is varnished black.

Interior. Youth by stele. He stands r. in a round marked off by a reserved ring. He is naked and turns his back partly towards us. His l. hand is on his hip; he holds a spear in his r. hand. In his hair is a fillet. To the l. is a tall stele on a base, tied with a fillet.

Early Free period. A kylix in Brussels (Cat. no. 335) showing, inside, two naked youths boxing, is perhaps by the same hand.

[Miss Winifred Lamb. *Sale cat.* 93 A; published in *JHS*, 1918, p. 34, fig. 7.]

176. Footless kylix. H. .055 m., diam. .165 m. Shape, etc., as last.

Interior. Youth leaning on stele. He is naked, with his hair bound in a faint fillet, and leans on the pillar r. with his l. arm. He rests on his r. leg, looks slightly upwards, and holds a strigil in his r. hand. Above the stele is a discus.

The fillet is white.

Of the same period as the last.

[Miss Winifred Lamb. *Sale cat.* 93 A; published in *JHS*, 1918, p. 36, fig. 8.]

177. Footless kylix. H. .65 m., diam. .225 m. Broken into five pieces, two small pieces missing from rim. Surface a good deal damaged. Below handles, outside, are palmettes with branching tendrils.

Interior. Nike offering helmet to man. Two reserved circles enclose the design. On the l. stands Nike r., draped in a long sleeved chiton and a himation round her r. side and over her l. arm; in her hair is a fillet with leaves. In her r. hand she holds out a tall crested helmet. Facing her on the r. stands a bearded man, clad in a chiton and ample himation; in his hair is a broad fillet. In his r. hand he holds a staff. His age and dignity suggest that he is a general rather than a simple soldier.

Exterior. A. Youth pursuing girl. On the l. is a youth wearing a short chiton and chlamys, a petasos fallen behind his back, and a band with leaves in his hair. His l. hand is raised beneath his chlamys, his r. holds a drawn sword. He runs r. in pursuit of a girl who flees from him r., turning back her head as she goes, and holding out her arms in either direction. She wears a chiton and himation, and a twice-wound fillet in her hair.

¹ Milani, *Mon. Scelti del Mus. di Firenze*, pl. 3.

B. Draped man and woman. On the r. stands a bearded man, draped in a himation and holding a sceptre in his r. hand; in his hair is a fillet with leaves. On the l. a woman, corresponding in attitude and dress to the girl on A., flees l.

The draped man on B. is an almost exact replica of the man on the interior. The two designs on the exterior form a single scene, which occurs on several other vases¹, but of which the interpretation is unknown.

The vase is careless in style and dates about 420 B.C.

There is an almost exact replica of this vase in the British Museum². The likeness of the two is so great that they have been regarded as one, and it has been assumed that the Hope vase passed from the Hamilton into the Durand Collection and hence to the British Museum. This mistake is made in *B.M. Vases*, III. 131 (E 128) and followed by Reinach in *Rép. Vases*, II. 283.

[Graham. Sale cat. 128 B; Tischbein, I. pl. 21; *Ann. d. I.* 1844, p. 147 and pl. C no. 1; Knapp, *Nike in der Vasenmalerei*, p. 57 (where it is identified with the vase in the British Museum).]

178. Footless kylix. H. .055 m., diam. .185 m. Interior black and decorated with two rings of incised tongues. On the outside, below and to sides of handles, palmette-design.

Exterior. A. **Two youths.** On either side is a tall, thin stele. Both youths are naked. The first stands fronting us, his head turned r., holding a strigil in his l. hand. The second moves r., turning his head back l., extending his r. hand towards the first youth and holding a strigil in his l.

B. **Two youths.** The first youth wears a himation and stands r. He rests his r. arm on a stick. The second is naked and almost identical with the second youth on A., only he holds his strigil in his other hand.

Chest-navel lines are double. Poor work of the end of the fifth century.

[New York, Metropolitan Museum. Sale cat. 92 B.]

179. Footless kylix (pl. 28). H. .075 m., diam. .185 m. The varnish is beginning to flake off. Within, a ring of meanders in threes separated by chequer-squares. Outside this, an ivy-wreath with berries. Below and round handles, three loosely-joined palmettes.

Yellow is used for the stem and berries of the ivy.

Interior. **Theseus killing the Minotaur.** The ground is shown by a curved line. On the r. is the Minotaur, a man with bull's head and tail, facing us and forced down onto his l. knee. He stretches out his r. arm and bends the l. at the elbow. Theseus attacks him from the l. He wears a chlamys and a garland. His hair falls in a thick cluster over his ear. He steps on the Minotaur's r. leg with his l. foot, grasps the Minotaur's l. horn with his l. hand and prepares to hit him with a club, which rather resembles a vine-stock.

The ground-line and Theseus' garland are yellow.

Exterior. A. **Two youths and a woman.** On the l. stands a naked youth r., his l. foot upraised. He holds out an olive-spray. In the middle stands a woman half-r., her head r. She wears a chiton girt over the overfold and carries a ball in her l. hand. On the r. stands a second youth l. All have garlands in their hair.

White is used for the garlands and the ball.

B. **The same.** Except for minor details of pose, the two sides are identical.

The vase dates early in the fourth century.

[British Museum. Sale cat. 94 A; Tischbein, I. pl. 25; Millin, *Gal. Myth.* II. pl. 131, no. 402; Guignaut, pl. 199, no. 706; Inghirami, *VF*, III. pl. 296; *JHS*, 1921, p. 150.]

180. Footless kylix. H. .065 m., diam. .22 m. There is a rim in the interior. Two plain rings frame the scene. The outside (except below the handles) is covered with a network of red and black lozenges, the red lozenges containing each a black dot. Below the handles is a reserved space,

¹ *E.g.* no. 133 in this collection. Cf. nos. 129 and 118.

² E 128.

bounded on each side by chevrons between pairs of lines and decorated with a b.-f. ibex. The bottom of the cup is decorated with shallow-grooved rings alternately red and black.

Interior. Seated woman and youth. On a chair with curved back and legs sits a woman r., wearing a chiton and himation. She raises her r. hand. From the r. a youth approaches, wearing a himation and carrying an alabastron, which he offers to her. Above is an oval with horizontal line.

This and the following footless kylikes would all date in the first half of the fourth century.

[Wright. Sale cat. 95 c; Tischbein, III. pl. 57.]

181. Footless kylix. H. .065 m., diam. .22 m. Shape and decoration precisely as last except that below the handles there is a little naked man holding wreaths, and the black lozenges are dotted with white.

Interior. Two diners. They recline on a couch l., draped round the legs with himatia. The first is beardless and turns his head r.; he has a saucer in his hand. In front of them stands a table.

[Wright. Sale cat. 95 c.]

182. Footless kylix. H. .06 m., diam. .213 m. Same shape and decoration as last, except that there are tiny palmettes below handles and that the red lozenges are left plain and the black crossed with white.

Interior. Man and woman. The man is on the l. and stands r. He is bearded and wears a himation leaving his r. shoulder bare, and shoes. He carries a long stick in his r. hand. The woman stands on the r. facing him. She wears a sleeved chiton, himation worn beneath the r. arm, and a band in her hair. She has a saucer in her r. hand.

[British Museum. Sale cat. 94 B; *JHS*, 1921, p. 135, fig. 10.]

183. Footless kylix. H. .07 m., diam. .217 m. Shape and decoration same as last, only below handles is a little black goat between chain-patterns, while the lozenge-pattern is confined to the middle of the sides, the rest being decorated with long joined lotus-buds. The red lozenges are dabbled with brown, the black undecorated.

Interior. Man and woman. On a plain exergue the man stands r. He is bearded and has long hair, wears an ample himation leaving the r. shoulder bare, and holds a stick in his r. hand. On the r. stands the woman front, her head l. She wears a thin chiton, is muffled in a himation, wears a sakkos, an ear-ring and a beady necklace.

[British Museum. Sale cat. 94 B; *JHS*, 1921, pp. 134-5, fig. 10.]

184. Kotyle (pl. 28). H. .08 m. One of the handles is missing, and the vase has been restored as if it had only one. Small piece of rim restored. Otherwise well preserved.

Entirely black except for ring above foot and figure on each side.

A. **Dancing silen.** A naked silen dances r., lifting his l. leg high in the air, his l. arm outstretched, his r. on his hip.

B. **The same.** Naked silen facing l., bending down towards a rhyton, towards which he stretches out his r. hand. He is apparently not about to pick it up, but is striking an attitude in the dance.

Miss Winifred Lamb in publishing this vase¹ considers that it may be the work of the Brygus Painter. She compares the heads with those on a Brygan kylix in the British Museum², and adds this vase to the series of Brygan satyr-vases, comparing it specially with the kotyle from Rhitsona³, which is similar in shape and decoration, though slightly larger and more mannered in style.

[Miss Winifred Lamb. Sale cat. 93 D; *JHS*, 1918, pl. 4, p. 30.]

185. Kotyle (pl. 28). H. .08 m. Two handles, one vertical, one horizontal. Entirely black except for base ring and figures.

¹ *JHS*, 1918, p. 30, pl. 4.

² E 65.

³ *BSA*, XIV. 302, pl. 14.

A. **Eros.** A nude winged Eros flies r. in an almost horizontal position. His arms are outstretched before him, his legs slightly bent. To r. is a lotus-bell.

Brown on forepart of wings and end of hair, traces of yellow on flower. No other accessory colours.

B. **Youth between stele and altar.** On the r. a tall stele with broad base, on the l. a low, heavy altar. Between them stands a nude youth l., his l. hand on his hip, his r. stretched out above the altar. He appears to be taking an oath.

Ripe Archaic period.

The kotyle at Brussels, A 72 (acquired at Athens in 1900), is close in style. It shows

(A) Eros flying r.

(B) Youth running towards tree.

It has a flower-bell sprouting from a palmette below the handles that resembles the bell on the obverse of the Hope kotyle.

[Miss Winifred Lamb. Sale cat. 93 c; published in *JHS*, 1918, p. 31, figs. 3, 4.]

186. **Kotyle** (pl. 28). H. .125 m. There is a reserved ring near the base.

A. **Woman by chair.** The woman advances r. She wears a sakkos, a long, sleeved chiton and himation leaving the r. arm free. In her r. hand she holds a flaming torch. Behind her is a chair with curved legs. Above her is the inscription ΚΑΛΗ.

White is used for the flame of the torch.

B. **Woman.** The woman moves r., her head turned back l. She is dressed like the woman on the obverse, but wears an ear-ring, while a loop hangs down from her sakkos behind. She carries a torch in her l. hand. On the ground on the r. is a lump-like object. Above her is the inscription ΚΑΛΗ.

The loop of her head-dress is in white.

Careless but easy work, dating late in the Early Free period. The kotyle at Naples (Heydemann 3099), showing on one side a woman seated to the left of a column and holding an alabastron, is by the same hand.

[New York, Metropolitan Museum (?). Sale cat. 92 c (?).]

IV. ATTIC PLAIN BLACK

187. **Oinochoe.** H. .155. Plain black varnish. Trefoil lip. Footless, rather squat shape.

[Hon. C. Baring. Sale cat. 39 A.]

188. **Oinochoe.** H. .19. Plain black varnish. Trefoil lip, foot and high handle.

[Hon. C. Baring. Sale cat. 34 B.]

189. **Prochoös.** H. .185 m. Plain black varnish. Egg-and-dot on reserved band round shoulder. Has been revarnished in parts.

[Blacker. Sale cat. 40 C.]

190. **Prochoös.** H. .185 m. As last, but body slightly broader.

[Blacker. Sale cat. 40 B.]

191. **Kylix.** H. .075 m., diam. .14 m. Plain black varnish. Rim set in above. Very delicately and perfectly made.

[Hon. C. Baring (?). Sale cat. 34 C (?).]

192. **Kotyle.** H. .10 m., diam. .16 m. Rather like a kylix in shape, with kylix-handles. Plain black varnish. Sunk band at neck, small reserved groove at base, underneath reserved, with black rings. Inside, incised design consisting of ring of egg-pattern, within which is a similar ring bordered by palmettes, within which again a small circle bordered by four small palmettes.

193. Lepaste with cover. H. (of whole) .17 m., diam. .255 m. Black varnish. On cover, handle with hole in centre, bounded by reserved band outside which is a narrow purple ring. Beneath neck of handle, ray-pattern on reserved band bounded by purple lines. On body, between handles, vertical wavy black lines on reserved band; below, two purple rings; at foot, ray-pattern. Beautifully made.

[Caird. Sale cat. 36.]

194. Lepaste with cover. H. .145 m., diam. .195 m. Dish and cover are identical in shape and ornamentation, except that the lid has a groove on the rim and the dish a ridge to fit it. Black varnish, except foot and handle. At rims, dotted band bounded on outer side by two purple lines. On shoulder and below handle of cover, ray-pattern on reserved band. The cover has been broken and repaired.

[Dublin, National Museum. Sale cat. 37 B; *Hope Heirlooms*, no. 22, p. 7.]

195. Lepaste with cover. H. .135 m., diam. .205 m. Plain black varnish, except top of handle on cover, bottom of foot, and below side handles. One handle broken and mended. Well and carefully made.

[Dublin, National Museum. Sale cat. 37 A; *Hope Heirlooms*, no. 22, p. 7.]

196. Lekanis with cover. H. .11 m. Oval body, on foot; two high handles. Cover with oval knob handle. Black varnish. On cover, incised rings. On shoulder, ivy-leaves pointing downward and separated by dots, on reserved band. Below, narrower reserved band separated from the first by a narrow band of black.

[Sale cat. 39 c.]

V. MESSAPIAN

200. Double askos. H. .385 m. Two tall spouts with short one between, moulded handle on side. Decoration in horizontal curved zones on spouts and body, the designs separated by double lines. The designs include wave-pattern, dotted zigzags, double hooks, elaborate egg-and-tongue, simpler egg-pattern, wreath of narrow pointed leaves, chain-pattern. On either side is a full-face female head. Plain unglazed clay, decoration in purple, with two of the horizontal lines in red.

For vases of this type see Patroni, pp. 20 ff.; Mayer, *Apulien*, pp. 305 ff., especially pl. 40, no. 8 (almost exactly like the present vase).

[Eton College Museum. Sale cat. 5 B.]

201. Flask. H. .24 m. Globular flask with neck flanked by two handles. On body, a third handle in form of bird's head with eyes, holding a winged insect in its beak. On front and back of body, bands of zigzag arranged vertically between lines, trellis-pattern on neck.

Pale clay, decoration in purple.

[Eton College Museum. Sale cat. 5 A (wrongly described as "Early Bronze Age Cypriote").]

VI. SOUTH ITALIAN IMITATIONS OF GREEK

202. Etruscan amphora (pl. 29). H. .31 m. Rather ungainly shape, squarely built, with square shoulders and straight neck. Handles in three rolls. Moulded rim at base of neck. Pale clay, somewhat streaked with red. Paint rather dull. Black glaze, except for panel front and back, extending from top of neck to below middle of body.

On neck is a small palmette between two lotus-buds, which join it. On shoulder, large tongues.

A. **Youth before altar.** On either side, a plant. On r., to l. of plant, a horned altar with flames. Toward this from the l. runs a youth, clad in a short sleeved chiton with decoration of spots, and wearing a fillet. His r. arm is stretched backward as if about to hurl a spear grasped in his r. hand. His l. hand is stretched out above the altar. In field on r., semi-circle and dot, oval surrounded by dots.

The horns of the altar are put in in faint white, the flames in dull red. The youth's fillet is white, the spots on his chiton purple.

B. **Sphinx and altar.** To r., plant as on obverse, and part of an altar. To l. facing it a sphinx with long hair.

No accessory colours.

The figures stand on bases consisting of lines drawn a little above the lower edges of the panels. They are painted in black, sometimes thinned to brown. A few inner markings are put in in dull purple, but there are no incised lines. The paint is applied lavishly and carelessly, sometimes being allowed to roll down in drops.

The subject of the obverse is difficult to explain, though one may conjecture it to be a youth taking an oath, or, more probably, engaged in funeral games. The meaning of the semi-circle and dot is also obscure. They hardly seem to be mere ground ornaments, yet do not seem sufficiently distinct to be intended for the moon and a star.

[Eton College Museum. Sale cat. 25 B.]

203. Etruscan amphora (pl. 29). H. .275 m. Decoration confined to panels front and back, as last. On neck, thin palmettes; on shoulder, tongue-pattern with white dots between tongues below. Between this and main part of panel, black line. Reserved band round body below panel.

A. **Seated woman and youth.** On the l. is a laurel plant; to the r. of it a draped woman, wearing shoes or sandals, is seated r. on a stool with crossed beast's legs, over which is spread a skin, the head and two legs falling down in front. In her l. hand the woman holds a flower, in her r. a wreath. From the r. a nude youth approaches her, playing the double flute. His head is bound with a fillet.

The nude parts of the woman, the skin over the stool, the stem of the laurel, and the double flute are in white; the woman's shoes, the flower and wreath are red; the youth's fillet purple. There are a few incised lines.

B. **Funerary scene.** In centre, a couch strewn with coverlets, on which a corpse lies l. Behind, a woman approaches r., apparently stretching out her arms to the dead man from beneath her drapery.

The face and feet of the woman are white. There are no incised lines.

[The Duke of Newcastle. Sale cat. 25 c.]

204. Red-figure amphora (pl. 29). H. .41 m. Elongated shape, with twisted handles. On outer edge of mouth, at shoulder, and below scenes, circles of alternate red and black rectangles, the red ones ornamented with two dots joined by a vertical line.

The design had been repainted, but most of the restorations have been removed.

A. **Warrior and woman.** On the l. is a woman wearing a Doric chiton and himation round her r. side, just covering her r. arm, and hanging over her bent l. arm. On her head she wears a kind of bonnet. She stands r., her l. hand stretched out toward a man facing her on r. He stands l., and is armed with shield, lance, and helmet, and wears a chiton. The device on the shield is a large bird.

B. **Woman and youth.** On l. stands a woman, dressed like the woman on the obverse, but with a necklace in addition; the drawing is so confused that the arrangement of the himation cannot be made out. To the r. a youth stands l., with his back partly toward the spectator. He wears a himation round his l. side, leaving his l. shoulder bare, and holds a staff in his l. hand.

Crude Italian imitation of Attic red-figure work of about 460 B.C.

205. Red-figure bell-krater (pl. 29). H. .34 m. Pieced together out of many fragments but not seriously restored. Above, laurel-wreath l.; below, maeanders in threes divided by chequers. At handle-bases, egg-and-dot.

A. **Bearded man approached by two youths and woman.** On the l. stands a bearded man r., wearing a laurel-wreath with berries on his head and a himation round his waist and over his

l. arm, and leaning on a staff in a pose resembling that of the Asclepius type. From the r. a nude youth approaches him, his r. hand raised as if in supplication and holding a laurel branch. On his head is a garland like that of the bearded man. He stands half-l. To the r. of him stands a second youth l., wearing a similar garland, and holding two spears in his r. hand. To the r. again is a woman, half-l., her r. hand raised as if in supplication, her l. lowered and holding a hoop with balls. She wears a loose Doric chiton with bordered overfold, and in her hair three leaves.

At the chin of the bearded figure is a broad crack, which has been puttied up and the face restored as if beardless; there are, however, clear traces of the beard.

White is used for the berries of the garlands and the balls on the hoop.

B. Three draped youths. The one on the l. is muffled and faces r.; the middle one faces r.; the one on the r. faces l. and has his r. shoulder bare and r. arm extended.

The type of the man leaning on the staff, on the obverse, might make one regard the subject as Asclepius approached by worshippers. Asclepius is, however, an exceedingly rare figure on vases¹, so it is more probably a father approached by his victorious son, accompanied by relatives.

I cannot put this down to any certain fabric. It is not Attic and seems to be rather an imitation of Attic work than the product of a regular South Italian school. The kind of work it would imitate is an Attic bell-krater of the early fourth century.

VII. EARLY SOUTH ITALIAN

(See Introduction, pp. 8-11)

206. Bell-krater (pl. 29). H. .32 m. Rather dull varnish. Above, laurel-wreath r.; below, under scenes only, maeanders and crossed squares.

A. Eros pursuing two youths. In the centre a nude Eros runs r., in pursuit of a youth draped in a himation, who flees from him r., turning back his head as he goes. In his hair is a fillet. On the l. a similar youth flees l., turning his head back r., and raising his r. hand in alarm.

Brown is used for nude muscles, and for wings of Eros.

B. Three draped youths. The outer ones face inward, wear himatia leaving their r. shoulders bare, and hold sticks in their r. hands. The middle one is muffled in his himation, and faces r.

The neck and lower part of the face of the man on the r. have been smudged over with varnish.

This vase is placed at the head of the Early South Italian group because it is the nearest in style to Attic. For a discussion of other vases by the same hand and of their place as a transition from Attic to South Italian see Introduction, pp. 9-10.

[Waterkeyn. Sale cat. 115 B ("Erinyes pursuing a girl").]

207. Hydria (pl. 29). H. .40 m. Dented, but otherwise well preserved. Round lip, outside, egg-pattern. On neck, in front, laurel-wreath l. Below, in front, maeanders and saltire-squares, forming base to figures.

Eros pursuing two women. In the centre is a large naked Eros running r., his arms outstretched to catch one of the women, whom he seizes with his l. hand. From his l. arm hangs a band, perhaps to bind his captive. To the r. the woman flees r., turning her head back l. She wears a thin chiton and a himation which muffles her arms. Her hair is confined in a sakkos ornamented with dots. To the l. a second woman flees l., turning her head back r. She is dressed like the other. Beneath the figure of Eros is a quartered circle.

No accessory colours are used, but a little thinned-out varnish.

For a similar scene cf. Patroni, p. 35, fig. 29.

¹ See Walters, II. 76.

This vase shows how local South Italian influences modified the almost pure Attic style of the last vase. The motive is almost the same; many details are frankly copied: but the treatment is coarser, more vigorous; there is less idea of unity in the composition.

[Mr Macquoid. Sale cat. 83; Tischbein, III. pl. 27; *El. Cér.* IV. pl. 57.]

208. Kalyx-krater (pl. 29). H. .315 m. Rather ungainly shape, with insufficient curve above, laurel-wreath r.; below, maeanders and debased chequers.

A. **Heracles attacking two centaurs.** On the l. Heracles advances r. He is quite naked. He has swung back his club over his head and is about to deal a great blow at a shaggy centaur on the r., who advances against him l., wearing a small skin tied round the neck and hung over the l. arm, which is outstretched as if to be a shield. In his r. hand the centaur holds a large stone which he prepares to throw. To the r. again and half behind the first centaur a second centaur makes off r. He has just received a blow from Heracles on the shoulder and clutches at his injured part with a thoroughly comical contortion of the arms. He bellows with pain.

Brown is used for the inner markings of muscles.

B. **Man and youth by column.** On the r. stands a bearded man l., clothed in a himation and leaning on a knotted staff. On the l. stands a youth r., also clothed in a himation. Between them is a Doric column.

In the hair of each is an incised fillet, which is, however, a modern addition.

The work is vigorous but careful. The lines on the obverse are few but well-placed. There is no affectation and plenty of spirit. Fingers and toes are rendered with great care. Artistically, the vase belongs to the group of which the Dolon kalyx-krater¹ is the finest, where Attic grace has been lost, but where native vigour and humour have produced something strong and distinctive. The Dolon krater is more obviously a burlesque, but its type of humour is of the same kind, though exaggerated, as we see in the figure of the centaur hugging his bruised shoulder on the present vase. The oinochoe in the Louvre, no. G 570, showing a fight between a Lapith and a centaur is by the same hand². A very similar vase, but by a different hand, is the Early South Italian lepaste at Bari, no. 1616, published by Watzinger³, showing a splendid series of duels between Lapiths and centaurs—one of the finest of South Italian vases. One should note in these vases the hair round the centaurs' waists, and compare the similar treatment on the Aristophanes kylix at Boston⁴. Near to the Bari lepaste, but a little later, is the volute-krater from Ruvo in the Naples Museum⁵, showing on one side a centauromachy.

[From Capua. Providence, Rhode Island. Sale cat. 74; Tischbein, I. pl. 13; Millin, *Gal. Myth.* II. pl. 118, no. 438; Guignaut, pl. 185, no. 659 a; Inghirami, *VF*, II. pl. 172.]

209. Bell-krater (pl. 30). H. .33 m. Broken into several pieces and mended. Shape like Attic, but with a few well-marked differences; body elongated, though vase is of early squat type; rim beginning to curl over in a manner not found in Attic vases but frequent in South Italian ware; neck scarcely drawn in. Above, laurel-wreath r.; below, circle of maeanders and saltire-squares. At handle-bases, egg-and-dot. Beneath handles, superimposed palmettes with side-spirals.

A. **Domestic scene.** In the centre is a low platform, upon which a woman is seated l. on a chair with curved legs. She turns toward us, the upper part of her body front, her head slightly r., and leans on the back of the chair with her l. arm, her r. resting on her lap. Her r. leg is crossed over the l., her feet resting on a stool on which is the letter κ. She is clad in a thin sleeved chiton girt round the waist, and a bordered himation round her legs, and wears a necklace. To the l., partly behind the seated woman's legs, stands an attendant; she turns slightly r., her head l., and holds a large fan over the head

¹ F.R.H. pl. 110, no. 4.

⁴ F.R.H. pl. 128.

² Beazley sees another kindred vase in a neck-amphora at Lecce (*FR*, II. 29, fig. 11; Alinari phot. 35271).

⁵ Mentioned by Watzinger, *l.c.* p. 160; *Mon. d. I.* VI. pl. 38; *Jahrb.* 1912, p. 274, fig. 5, where Macchiore attributes it (I think wrongly) to Armento.

³ *Jahresh.* 1913, pp. 158–9, figs. 81 a, b.

of the seated figure. She wears a Doric chiton with long overfold, confined by a girdle at the waist. Her hair is bound in a sphendone, and she wears bracelets. On either side of this group stands a boy. The one on the l. stands r., his l. foot raised on a rock, his r. hand raised, his l. arm, round which a himation is wrapped, resting on his raised knee, the hand grasping a staff. In his hair is a fillet. The boy on the r. stands half-l. in an easy pose, his weight resting on the r. leg, his l. hand on his hip, his r. raised. He is nude but for a himation draped over his arms and behind his back.

B. Three draped youths. The one in the middle stands l. and holds a stick. The outer ones face inwards, the one on the r. holding a stick. Above is a crossed circle.

There are no accessory colours, except for the edges of the hair.

The scene on the obverse is closely related to the Attic grave-reliefs. The central group, in fact, might well represent such a monument, to which the two boys pay a visit, raising their hands in a gesture of mourning. The quiet spirit of the painting is not unlike that of the reliefs. The similar group of a servant fanning her mistress is found on an Early South Italian vase of much the same style, the volute-krater at Ruvo¹ showing Proetus giving Bellerophon the *σήματα λυγρά*. Proetus' wife is being fanned by her servant.

What is the meaning of the letter Κ on the footstool? One would like to take it (as Hauser² takes the HE on the reverse of the Phineus amphora³ to be Heraclea) for the abbreviation of the name of the city where the vase was made. One thinks of Croton as a suitable counterpart of Heraclea; but unfortunately Κ is not the usual abbreviation. It is best to leave the letter unexplained.

I have noted that the lekanis at Berlin, no. 3195, though later than the present vase, is probably by the same hand. It shows (A) a girl, a youth, a seated lady and a little Eros, (B) a youth and a girl.

[From Capua. Laing Museum, Newcastle-upon-Tyne. Sale cat. 73; Tischbein, i. pl. 18; Dubois-Maisonneuve, pl. 21, no. 2; Kirk, pl. 59.]

210. Bell-krater (pl. 30). H. 325 m. Bright salmon-red clay, thick black varnish. Above, laurel-wreath r.; below, circle of maeanders and saltire-squares. At handle-bases, small black tongues.

A. Three satyric actors. All are nude but for a hip-band ornamented with crossed circles and indented edges, and supporting mock phalloi and tails (the latter visible in the right-hand figure only). The actor on the l. stands half-r. in a graceful attitude, resting on the l. leg. His r. hand is on his hip, his l. holds up a mask with shaggy hair and beard and pointed ears. He is quite youthful. In the middle stands a similar youth half-l., holding a mask in his l. hand, his r. extended and lowered. On the r. the third actor dances l. on the toes of his l. foot, the r. kicked out behind. He is wearing his mask, and strikes a very satyric attitude with hands clasped to the small of the back and belly thrust forward. To the r. on the ground is a tympanum, seen obliquely.

B. Three draped youths. The outer ones face inwards, the middle one faces l. and holds a strigil. No accessory colours.

On the other vases representing satyric drama or preparations for it see no. 136, and references there cited (p. 80, note 1).

The only point needing explanation is the decoration of the hip-bands. The crossed circle is seen on the clothing of silens⁴, of an amazon⁵, of a girl⁶, and on horses⁷. Many interpretations of its meaning have been suggested. De Witte⁸ calls it a "*sphaera*, emblème...érotique." Ungliarelli, in his commentary on an Etruscan mirror showing Atalanta

¹ No. 1499, *Mon. d. I.* iv. pl. 21.

² F.R.H. ii. 264. See Introduction, p. 11.

³ F.R. i. 304 (fig.).

⁴ E.g. *El. Cér.* i. pl. 48; Laborde, i. pl. 49 (also a theatrical piece); *Ath. Mitt.* 1911, pl. 13, no. 1, pl. 14, nos. 1, 2, 4.

⁵ *AZ*, 1847, pl. 7.

⁶ *Not. Scav.* 1917, p. 110, fig. 12; *REG*, 1918, fig. p. 264.

⁷ Lucanian volute-krater once in the Torella Collection, now at Brussels; Millingen, *Peint. ant. et inéd.* pl. 36; Heydemann, no. 827, and many examples there cited.

⁸ Quoted by Wieseler, *Satyrspiel*, p. 157, note 1.

wearing a garment so ornamented¹, thinks it is a wheel symbolising her victory in the chariot-race. Millingen², speaking of its appearance on horses, says it denotes the breed. A. B. Cook³ suggests that it represents a patchy skin. Probably the best explanation is that of M. Bieber⁴, who thinks that it is really a metal disc sewn on to the garment, which may have been used to decorate Dionysiac garments in the fourth century B.C.⁵ The sign is, according to her, an amulet⁶ representing perhaps a chariot-wheel (hence used on horses), perhaps originally a stylised sun. She cites examples of bronze and gold wheels⁷, some at least of which appear to have been used for sewing on to garments.

[Viscount Cowdray. Sale cat. 66; Tischbein, I. pl. 39; Wieseler, *Theatergebäude*, pl. 6, no. 3; Cook, *Zeus*, I. pl. 39, no. 2, p. 701.]

211. Bell-krater (pl. 30). H. .37 m. Rather elongated shape. Above, laurel-wreath r.; below, circle of maeanders and saltire-squares. At handle-bases, tongues.

A. **Youth, maenad and silen.** On the l. stands a youth half-r., in an easy attitude, resting on the l. leg. He is nude but for drapery falling over his l. arm, passing behind him, and held by his r. hand, which is extended backwards. His hair is rather effeminately dressed, and tied by a dotted fillet. In his l. hand he raises a cup, and on his l. shoulder rests a thyrsus, which is otherwise unsupported. His head is slightly bent as if to receive a crown held over it by a maenad, who faces him on the r., her body turned slightly toward us. She wears a chiton fastened on the sleeve by brooches, and a himation ornamented with small crosses and an indented border, which is draped over her l. shoulder and round her waist, the end hanging over her l. arm. Her hair is bound in a sakkos decorated with zigzags and dots, and she wears shoes, necklace, ear-ring and bracelet. In the crook of her l. arm she carries a thyrsus with four branches, in her l. hand a situla. Her r. hand is raised and holds a crown above the head of the youth. To the r. again is a young nude silen standing nearly l., his r. leg bent. He has pointed ears and two horns rise from his forehead. His l. arm is raised and holds a thyrsus, on his r. hand is perched a bird, at which he looks intently.

B. **Three draped youths.** The outer ones face inwards, the middle one faces l. and holds a stick.

The youth on the obverse may be Dionysus himself, or simply one of his train. Silens with birds occur elsewhere, but the bird appears to have no special significance.

The obverse is gracefully and carefully drawn. This vase and the next are by the same hand. They are not far removed in style from the Louvre krater with the expiation of Orestes⁸.

[Hon. Marshall Brooks. Sale cat. 109; Tischbein, II. pl. 33; Dubois-Maisonnette, pl. 21, no. 1.]

212. Bell-krater (pl. 30). H. .335 m. Badly cleaned. One handle broken. Above, laurel-wreath r.; below, under scenes only, maeanders in threes and saltire-squares. At handle-bases, small tongues.

A. **Nike, herm, youth and silen.** On the l. a youth stands r., his back partly toward us, naked but for a chlamys over his l. arm and a petasos which has fallen back. In his extended r. hand he holds a rolled-up fillet. Before him on the r. is a herm, with a conical hat. To the r. of the herm a Nike stands l. She wears a sleeveless chiton girt over the overfold, bordered, and ornamented with two narrow horizontal stripes at the knee. Her hair is gathered in a knot at the back, and she has a necklace, ear-ring, and bracelets. In both hands she holds out a broad fillet. To the r. again is a naked horned silen, standing half-l. in an easy pose. His l. hand is lowered and holds a strigil, his r. is bent, and on it is perched a bird, at which he is looking.

B. **Three draped youths.**

No accessory colours.

¹ *Mus. Greg.* I. pl. 35, no. 1. ² *Op. cit.* p. 58, note 4.

³ *Zeus*, I. 701, note 3.

⁴ *Dresdener Schauspielerrelief*, p. 20.

⁵ Demosthenes, *Meid.* 16, speaks of the sacred garments being left at the goldsmith's.

⁶ So also Wieseler, *l.c.*, who compares the four-spoked wheel on coins.

⁷ Schliemann, *Mycenae*, p. 74, no. 120, p. 203, fig. 316; *C-R*, 1866, pp. 69 ff.; 1878-9, p. 44.

⁸ *F.R.H.* pl. 120, nos. 3 and 4.

A precise explanation of the scene on the obverse is difficult to give. It is not clear whether the youth and Nike are both decking the herm, or whether she is about to bind a fillet round his head in token of victory, as her attitude would suggest. In the former case she may be decking the herm in order to assure the victory to her favourite. The silen acts as the youth's attendant and carries his strigil.

This vase and the last are by the same hand. They are not far removed in style from the Louvre krater with the expiation of Orestes¹.

[Percy. Sale cat. 110.]

213. Bell-krater (pl. 30). H. .33 m. Pieced together out of many small fragments and restored in some small places; a small piece is broken off the rim. Above, laurel-wreath r.; below, under scenes only, maeanders in threes and crossed squares.

A. Orestes pursued by a Fury. On the l. Orestes hurries l., turning his head back r. as he goes. He is naked but for a flying chlamys fastened at the throat by a brooch. Behind his head is a petasos, on his feet high-thonged sandals. His r. arm is bent at the elbow, and the hand holds a dagger, his l. hand is outstretched backwards and holds the scabbard. From the r. a winged Fury pursues him. She wears a short chiton girt round the waist. Over the chest two bands run from shoulder to waist, crossing each other and fastened by a large brooch where they meet. She wears high-thonged sandals. In her hair are serpents, and another is grasped in her l. hand. Her r. is extended as if to seize Orestes.

B. Two draped youths. They face each other, the one on the r. holding a staff.

A list of the representations of Orestes pursued by Furies is given by Höfer in Roscher, III. 979.

The Erinyes on the present vase wears a garb like that of Artemis, which does not occur till near the fourth century.

There are no accessory colours.

This vase with the Fury's wavy drapery approaches the local Lucanian style. It would date at the end of the Early South Italian vase group.

[Oxford, Ashmolean Museum. Sale cat. 111 A; Millingen, *Coghill*, pl. 29, no. 1; *Ashmolean Report*, 1917, p. 8; Roscher, I. 1333 (fig.).]

214. Bell-krater (pl. 30). H. .325 m. Very freshly preserved. Fairly early shape, sides sloping inward rather suddenly toward base. Body rather irregular in shape, one side having been a little flattened before baking. Above, laurel-wreath r.; below, under scenes only, maeanders and saltire-squares.

A. Dionysus, silen, and maenad. On the l. stands the youthful Dionysus r., naked but for drapery round his l. arm and loose buskins. He has long hair tied by a fillet. His r. hand is placed on his side, his l. holds a thyrsus, with the butt of which he prods a naked ithyphallic silen. The silen stands on the r. facing Dionysus. He has risen to his toes, his hands on the small of his back, and throws back his head, bellowing in pain; his eyes start out of his head. He too wears loose buskins. To the r. again a maenad stands watching the scene. She leans on a pillar with her l. arm, and stands with her weight on the r. leg, the l. crossed over it. Her head is slightly bent. She wears a Doric chiton girt at the waist and with a double stripe down the l. side and a dotted border at the neck, and has a himation draped over her l. arm and behind her back, the end held in her r. hand. Her hair is confined by a sakkos. Her l. hand holds a thyrsus.

No accessory colours, but a little brown is used for the maenad's hair and head-dress. Dionysus' hair is rendered by relief lines on black ground.

B. Three draped youths.

The drawing with its thick, scratchy, strong lines is good, the faces expressive. Like the last, the present vase approaches the local Lucanian style. There is a Lucanian exaggeration in the awkward crossing of the maenad's legs and the pinching-in of the waist above the right hip. It would date at the end of the Early South Italian group.

[Mr E. P. Warren. Sale cat. 111 B.]

¹ F.R.H. pl. 120, nos. 3 and 4.

VIII. LUCANIAN

(See Introduction, pp. 14-16)

215. High-handled amphora. H. .18 m. On neck, above, egg-and-dot; below, on obverse, laurel-wreath r., on reverse, rays. On shoulder, long tongues and dots. Below, egg-and-dot. Beneath handles, superimposed palmettes with side-spirals and plants.

A. Maenad at stele. On the l. is a stele tied with a fillet. On the r. a maenad dances away from it, turning her head back, her arms extended in either direction, a tympanum in her l. hand. She is clad in a Doric chiton with a vertical stripe on the lower part, girt at the waist. She wears a necklace, bracelets, and a fillet in her hair.

B. Silen at stele. On the l. is a stele tied with a fillet. From the r. a young naked silen dances toward it. He wears shoes.

Typical Local Lucanian work as regards both shape and treatment.

216. Lekythos. H. .26 m. Thin handle. On neck, rays with key-pattern below; on shoulder, tongues; round top of body guilloche-pattern of simplest type. Behind, a palmette with side-plants ending in convolvulus.

Swan on column. The column is the top of an Ionic column with a large abacus. On it sits a swan l., its wings raised.

217. Kalpis (pl. 31). H. .265 m. Pieced together and much restored. On outer rim, egg-and-dot. On neck, in front, short band of laurel. Below, maeanders and saltire-squares, as base to scene.

Youth and girl playing with Eros. On the l. stands a girl r. She wears a Doric chiton bordered and decorated with triangles of dots, confined by a girdle over the overfold. She wears bracelets, and a twice-wound fillet in her hair. She extends her l. foot, on which she is swinging a little Eros up and down, holding his wrists with both hands and looking down at him. He is represented as a small child with high, pointed wings. On the r. sits a youth half-l., looking at the girl. He is seated on a chair with curved legs, on the back of which he rests his l. elbow. His r. hand holds a stick. He is draped round the legs by a himation ornamented with stars and with indented border. Above, in the middle, hangs a fillet.

No accessory colours, but a very little brown is used for Eros' wings and the girl's dress.

The subject is charming, showing us how Greek children liked to play.

This vase, dating about 425 B.C., is contemporary with the Early South Italian group. The heavy faces and staring eyes, however, clearly mark it off as Local Lucanian.

[Dublin, National Museum. Sale cat. 59; *Hope Heirlooms*, no. 4, p. 4, fig. 4; Tischbein, III. pl. 28; *El. Cér.* IV. pl. 79, p. 217; Baumeister, II. 780, fig. 834 (girl and Eros only).]

218. Kalyx-krater (pl. 31). H. .25 m. One handle broken, small hole in body of vase just below one handle, but no cracks. A good deal repainted. Above, laurel-wreath r.; below, between handles, ivy-wreath r. between thin black lines.

A. Marriage of Dionysus (?). In the centre is an Ionic column on a base consisting of a plinth, scotia and two tori; below the capital are two moulded bands. On either side of the pillar is a group of a man and a woman. On the left of the pillar and leaning against it a youth is seated l. on a stool, over which is thrown a himation which is also wound round the youth's l. arm. He is naked, but wears sandals with cross-lacings. In the hollow of his l. arm he supports a staff or whip, in his r. hand he holds out a spray of some plant. From his forehead spring two horns. His feet rest on a raised platform, on which also stands a woman r. facing him. She is dressed in a sleeveless chiton and a himation passing round her waist and enveloping her l. arm. Both the chiton and himation are decorated with triangles of dots. In her hair is a fillet, and from it descends either part of the himation or a veil. In her r. hand she extends a wreath, as if to crown the youth. Between them, on the raised platform, is an ornamental stand, probably for incense, on a square pilaster. Above is a fillet. To the r. of the column stands a youth draped round the waist in a himation ornamented with crosses. He stands facing,

his body slightly r., his head turned r. He stands on his l. leg, the r. crossed over it, and leans against the column. His r. arm is bent across his body and holds a spray, his l. raised, the fingers touching those of a woman who advances towards him from r. raising her r. hand to touch his. She is dressed in a sleeveless chiton and a himation draped round her waist and muffing her l. arm. Her himation, like the man's, is decorated with crosses. She wears also a necklace and ear-ring. In her l. hand she holds a bowl.

A good deal of brown is used for the ends of the hair, etc., also for the rod held by the seated youth.

B. Three draped youths. All have very thin, effeminate forms, and stand in an effeminate pose, with the hip that supports the weight much thrown out. The youth on the l. turns half-r. and is entirely muffled in his himation. The central one also turns half-r., has his r. shoulder bare, and carries a staff in his r. hand. The third turns half-l., has his r. shoulder bare, and holds a spear in his r. hand.

The scene on the obverse is hard to explain with certainty. At first sight one might take it to represent mourners at a tomb, but many details are against this. Most remarkable of these are the horns on the head of the seated youth. The most obvious explanation is to regard the seated figure, not as an ordinary youth, but as Dionysus, whose connection with the bull and representation with horns are too frequent to need further discussion. The woman who approaches him is also remarkable. She stands in the attitude of a bride, holding out her veil; in fact the scene reminds one strongly of the *lepos γάμος* on the well-known metope from Selinus. This fits in well with the idea that the seated figure is Dionysus, for we have good evidence of a marriage ceremony in his cult, the marriage of the Basilinna to him at Athens being the best-known but not the only instance. Taking this ceremony as a guide, we find that several details of the picture can be explained in accordance with it. First, it took place in the *βουκόλιον*¹, a name which implies some connection with a bull and suggests a primitive bull-god of whom the youth's horns may well be a relic. The column would then represent the temple, within which (on a sort of dais) stand the god and his bride, who alone might enter. On the other side of the column, i.e. outside the temple, stand another woman and a man, the former perhaps representing the *γέπαραι* who accompanied the Basilinna, the latter the priest who instructed them in their duties, which are now accomplished.

On the other hand the column might be regarded, though with less probability, as the original cultus-image of the god. So in a series of vases explained by Petersen² as illustrating the preparations for the marriage ceremony at Athens we see a column to which are attached sometimes one, sometimes two, bull-headed masks, while in two instances the image of the god is shown freed from the pillar³. On the present vase we see a still more advanced stage, the figure of the god being seated beside the pillar and represented as completely human, with the exception of the horns.

If Petersen's explanation of the scenes on these vases is right, they give a rendering pretty close to actual fact. On an oinochoe in the British Museum⁴, on the other hand, explained as representing the marriage ceremony, Dionysus is shown as a youth approaching the Basilinna, who is seated, while Eros hovers near by; similarly A. B. Cook's restoration⁵ of one of the reliefs from the stage of Phaedrus would show Dionysus as a youth, the Basilinna, and Eros. These are both less realistic than the vase-paintings mentioned before; our vase marks another step away from realism in the strange horns

¹ Aristotle, *Art. Pol.* 3, 5. Cf. the name *βουκόλιον* apparently sometimes given to the priests of Dionysus (see Petersen in *Rt. Mus.* 1913, pp. 244 ff.).

² *Rt. Mus.* 1913, pp. 230 ff. Published and otherwise explained by Frickenhau, *Lebensbilder*.

³ Frickenhau, *ib.* pp. 14-15.

⁴ *JHS.* 1901, p. 146, no. 17 and pl. 4. See also Farnell, *Cult.* v. 200; Cook, *Zw.* 1, 709, note 2.

⁵ *Zw.* 1, 709 and pl. 40, no. 3.

given to Dionysus. Other examples are still further removed from reality, since silens and other mythological beings take part in the ceremony¹.

It may, however, seem strange that a cult so closely associated with Athens should be represented on a South Italian vase. The explanation will be that either the ritual was brought by Attic colonists to one of the Lucanian colonies, such as Thurii or Heraclea, or more likely, seeing that some sort of sacred marriage formed part of the ritual of Dionysus in other places², that we have here a representation of some Italian cult. There was, for example, a festival of Liber during which his phallic symbol was crowned by a matron³, and there were mysteries of Dionysus *Ἡβῶν* at Naples⁴, about which, however, we know little. There may well have been many cults of this sort in Italy, from one of which the present scene was taken. Even so the Athenian ceremony may be used to explain the scene on the Hope vase.

In the light of the present vase I should be inclined to suggest a new interpretation of the interesting Apulian bell-krater at Petrograd⁵ showing a young man with ram's horns attended by a young man with little horns, leaning on a pillar and stretching out his hand towards a seated woman, who wears a veil and raises part of it with her left hand. A female attendant stands on the left. A bucranium hangs behind. Stephani⁶, Reinach⁷ and A. B. Cook⁸ think that the scene may show the horned Dionysus of Libya promising pardon to Rhea. I should rather interpret it as the marriage in his temple, indicated by pillar and bucranium, of Dionysus attended by a young horned silen (a common figure on Early South Italian vases). The Apulian jug at Petrograd⁹ cited by A. B. Cook¹⁰ as closely akin to the bell-krater in subject I should interpret in the same way. If these interpretations are correct, we have an Apulian analogy to the Lucanian ceremony shown on the Hope vase.

Careful work. The date can hardly be before 370 B.C. because the tops of the handles are bent in so much. It was from vases of this type that the Paestum fabric had its origin.

[Sir Charles Walston. Sale cat. 82 B.]

219. Kalyx-krater. H. .22 m. Above, laurel-wreath l.; below, ridge between handles, decorated on obv. with egg-and-dot, on rev. with wave-pattern.

A. Woman with wreath and cista. The woman is dressed in a low-necked chiton, and hurries to r., her head turned back l. In her r. hand is a wreath, on her l. fore-arm a box, decorated with key-pattern and chevrons l.

The decorations on the box are in brown.

B. Youth with wreath and patera. A nude youth hurries r., his head turned back l., in the same pose as the woman on the obverse. In his r. hand he holds out a wreath, in his l. a patera filled with cakes or fruit. On either side of him grows a lotus plant.

The ends of the hair are rendered in brown.

Unimportant work, fairly careful. No accessory colours.

The shape is late and must date after the middle of the fourth century.

220. Bell-krater (pl. 31). H. .30 m. Foot fairly high, neck a little drawn in. Above, laurel-wreath l.; below, circle of running maeanders broken at one point by two crossed squares. At handle-bases, small tongues. Beneath handles, fan-palmettes with small side-spirals.

¹ See examples given by Frickenhaus, *l.c.* p. 25, note 17 (all, however, doubtful). When silens, etc., occur on the vases discussed by Petersen, they are not essential to the scene, but merely indicate that it is Dionysiac.

² On this subject see especially J. E. Harrison, *Prolegomena*, pp. 536 ff.; Nilsson, *De Dionysiacis Atticis*, pp. 93 ff.

³ Augustine, *De Civ. Dei*, vii. 21.

⁴ See Gruppe, *Gr. Myth.* i. 367.

⁵ Stephani, no. 880; *C-R*, 1862, pl. 5, nos. 2, 3, pp. 79 ff.; A. B. Cook, *Zeus*, fig. 287, p. 375.

⁶ *L.c.*

⁷ *L.c.*

⁸ *L.c.* note 2.

⁹ *Rép. Vas.* i. 13.

¹⁰ Stephani, no. 1119.

A. **Comic banquet.** In front is spread a large table (the legs omitted) on which are heaped various eatables. Behind this a naked, bearded man reclines l. on a skin. In his hair is a fillet. His r. hand is stretched out toward a dish of food, his mouth is open and on his protruding tongue is a piece of food. He is fat and grotesque, with bulging eyes and large flat nose. These characteristics are, however, assumed, for he is an actor dressed up with mask and padded garments. Above hangs a broad fillet. He is waited upon by two manikins, who stand on either side of him. They too are actors, decked out in grotesque fashion like the first. They have long hair and beards. The manikin on the r. holds a torch in his l. hand and extends his r., the one on the l. holds a fan in his r. hand and raises a drum with his l. Both face inwards, looking at the central figure.

Yellow is used for the food, the fillet of the reclining man and that hanging above; white for the hair and beards of the two little men.

B. **Two draped youths.** They face each other. On the l. is a stele.

The masks and padded garments show that the scene represents a phlyax. The fact that the feaster reclines on a skin suggests that he is Heracles, whose greed was of course proverbial. Who his attendants are or what special episode is represented is doubtful.

The vase would date about 390 B.C., being little removed from the Early South Italian fabrics. It is close to Attic, but the staring eyes suggest Lucania.

[Laing Museum, Newcastle-upon-Tyne. Sale cat. 99 B.]

221. Bell-krater. H. .41 m. Much mended, cracks puttied and repainted. Foot and part of rim restored. Reverse much repainted. Above, laurel-wreath l.; below, running maeanders and cross-squares. At handle-bases, tongues. Beneath handles, superimposed palmettes with side-spirals.

A. **Dionysus, silen, and maenad.** In the centre Dionysus sits l. on an invisible seat. He is draped loosely round the thighs and wears on his head an elaborately-tied fillet which binds a smaller one on to his brow. His raised l. hand holds a thyrsus, his r. extends a kantharos to a silen who stands facing him on the l., and to whom he looks up. The silen is naked, bearded, and has pointed ears. He holds a flaming torch in his r. hand, a situla in his l. To the r. of Dionysus stands a maenad half-l., her body almost fronting us. She is clad in a long Doric chiton, over which is a skin fastened on her l. shoulder and girt by a broad belt, and a himation draped round her r. side and over her l. arm. Her hair is bound by a fillet with spiked leaves. Her l. hand holds up a dish which contains a small flower-like object, with her r. she throws a pinch of incense into the flame of a thymiaterion, which stands to l. of her. Above, slightly to the l. of Dionysus, is a prophylactic gorgoneion with long snaky hair.

The face of the gorgoneion is white, the kantharos white and yellow; yellow is used for the smaller fillet of Dionysus, light yellow for the flame of the thymiaterion, and a darker shade for the thymiaterion itself. The object in the maenad's dish is dull red, the silen's situla and the flame of his torch red and yellow.

B. **Three draped youths.** The one on the l. faces r. and holds a staff, the middle one fronts us and holds a strigil, the one on the r. faces l. and holds a strigil. Above is a window.

222. Bell-krater (pl. 31). H. .33 m. Above, laurel-wreath r.; below, maeanders and saltire-squares. At handle-bases, tongues. Beneath handles, enclosed palmette with two small side-plants set at some distance.

A. **Horse race.** On the r. is a meta in the form of an Ionic column with rectangular base and anthemion design on neck, the base resting on the maeanders below. In front and to l. of it gallop two horses l., ridden by naked men. Their forelocks are made to form crests. Their hoofs are well above the maeanders. The rider of the foremost horse flourishes a whip in his l. hand and turns back to look at the second rider, the forelegs of whose horse are abreast of his own horse's hindquarters.

B. **Three draped youths.** The one in the middle has a stick.

No accessory colours.

Poor scratchy work by the same hand as the next vase.

[Viscount Cowdray. Sale cat. 67; Tischbein, i. pl. 52; Kirk, pl. 19; Panofka, *Bild. ant. Leb.* pl. 3, no. 1.]

223. Bell-krater (pl. 31). H. .33 m. Salmon-red clay; varnish poor and faded. Above, laurel-wreath r.; below, macanders and saltire-squares. At handle-bases, tongues. Beneath handles, enclosed palmette with small side-plants.

A. **Victorious ANABATHES**. To the r. is a meta in the form of an Ionic column with square base and anthemion moulding on the neck. The base rests on the macanders below. Partly in front and to the l. of it a horse gallops l., its rider just alighting. He is nude but for high-laced sandals, and carries in his l. hand a small round shield and what appears to be a stick; his r. hand holds the bridle. From the horse's forehead projects a crest. On the l. stands a Nike r., holding up in her r. hand a wreath with which to crown the horseman.

B. **Three draped youths**. The middle one fronts us, his head l., and holds a stick.

The scene can be exactly explained by a passage in Pausanias¹. He tells us that between the seventy-first and eighty-fourth Olympiads a race was introduced into the Olympic Games called the *δρόμος κάλπης*. This race was ridden on mares, and for the last part of the course the riders leaped down and ran beside their horses. He goes on to say that this was exactly what the *Ἀναβάται* continued to do to his own day, the only difference being that they rode horses, not mares, and that the badges were different. The present vase shows a young rider who has reached the last stage (marked by the Ionic column) alighting from his horse, but holding the bridle, about to finish the course on foot alongside of his horse. That the athlete is an *ἀναβάτης* and not a competitor in the *κάλπη* is shown by the fact that he is riding a horse, not a mare. The small shield and stick, which the *ἀναβάτης* on our vase holds, seem symbolical of a regular lance and shield.

The present vase alone represents this subject, but similar types are found on coins².

Poor scratchy work by the same hand as the last vase.

[Mr S. M. Franck. Sale cat. 77; Tischbein, I. pl. 53; Kirk, pl. 41; Panofka, *Bild. ant. Leb.* pl. 3, no. 2; Dar.-Sagl. II. 112, fig. 2333; Pauly-Wissowa, I. 2015; *Röm. Mitt.* 1890, p. 215.]

224. Kotyle (pl. 31). H. .205 m. Beneath handles, superimposed palmettes with side-volutes and side-plants.

A. **Phlyax-actor**. The man is disguised as a silen in the regular way with mask, false phallos and belly. He dances l. on his l. leg, the r. flung out behind, his r. arm raised, his l. holding a stick. In his hair is a band, and from his l. arm flies some drapery.

The head-band is white.

B. **Draped woman**. She moves r., turning her head back l. as she goes. Her r. arm is extended backwards, her l. hand holds up a patera, containing uncertain objects. She wears a long, flowing chiton, which billows out behind, necklace, bracelets, and a spiked crown on her head.

Yellow is used for the woman's ornaments, and for the objects in the patera.

Good vigorous work. Date about 400 B.C.

225. Kotyle. H. .09 m. Black varnish. On either side an owl between laurel sprays on red line. A common type.

[Cambridge, Fitzwilliam Museum.]

226. Kotyle (pl. 32). H. .15 m. One handle has been broken and repaired. Below and at sides of handles two small superimposed palmettes with side-spirals and small side-plants. Below figures, base consisting of two reserved rings.

A. **Eros**. A slender naked Eros stands slightly r., his head turned r., his weight resting on the l. leg. His l. fore-arm is extended, the palm of the hand upwards, his r. hand holds a strigil. To the r. is a low altar; on either side a plant rises from the ground.

B. **Maenad**. A maenad stands half-l., her head turned l. She is dressed in a sleeved chiton with a double stripe down the front, fastened on the arm with brooches. In her hair is a fillet. Her l. hand holds

¹ v. 9. 1-2.

² E.g. Tarentum (*Num. Chron.* 1889, pl. 2, nos. 6, 7), Himera (Gardner, *Types of Greek Coins*, pl. 2, no. 38), etc.

a thyrsus, her r. extends a kantharos. Her attitude is almost exactly the reverse of that of the Eros. On either side grows a plant.

No accessory colours.

Date about 360 B.C.

227. Kotyle. H. .215 m. On outer rim, between handles, on obv., egg-pattern; on rev., wave-pattern. Beneath handles, palmette above flat spreading palmette with elaborate side-volutes, almost covering the vase and leaving only a small space for the figures.

A. **Draped woman.** She goes l., turning her head back r., and holding in her r. hand a wreath with three balls, in her l. a patera, above which is an ivy-leaf. She wears a long flapping Doric chiton, a necklace and bracelets, and her hair projects behind.

Yellow are the bracelets, the balls on the wreath and the ivy-leaf.

B. **Youth.** He is naked and hurries l., his knees bent. In his r. hand he holds a wreath with four coloured balls, and over his l. arm is a mass of heavy drapery. In his hair is a fillet.

The fillet and the balls on the wreath are yellow.

Careless work. Date about 330 B.C. There is a very similar kotyle at Naples (Heydemann, *SA*, 433), showing (A) draped woman with garland and patera, (B) youth with garland and patera.

IX. LUCANO-APULIAN

(See Introduction, p. 15)

228. Hydria. H. .385 m. Badly pieced together out of many fragments and a good deal restored. The foot does not belong, and is joined on with plaster.

On outer rim, egg-and-dot. On neck, laurel-wreath bounded on each side of back handle by vertical chevrons and dots. On shoulder, long tongues and dots, bounded as last. Below, running maeanders. Whole of back of vase above maeanders covered by large well-drawn palmettes.

Woman presenting box to youth. The scene is bounded on the l. by a laurel-spray, on the r. by a palm-leaf pattern. On the r. stands a youth l., his r. foot raised on a rock and his arms resting on his r. knee, a fillet hanging from his extended r. arm. A himation is draped over his shoulders in a twisted coil, the ends falling over each shoulder and the rest forming an awkward bunch behind his back. He wears sandals and a garland of leaves. From the l. a woman advances slowly toward him, extending in her l. hand a box on which are seven upright leaves. She is dressed in a flowing Doric chiton with overfold, the bottom of which is agitated as if by wind, though she does not move rapidly. The l. breast projects and is seen in profile. Her hair is dressed with a sphendone from which it escapes behind, and spiked leaves. She wears sandals and bracelets. To the r. is a tympanum. The ground beneath the woman is shown by dotted lines.

Yellow are the garlands of both figures, the woman's bracelets, part of her sandals, and the ground-line.

[Mr Macquoid. Sale cat. 121 D.]

229. Column-krater (pl. 32). H. .245 m. The scenes have been scraped and almost entirely repainted, but varnish is genuine so that the outline of the figures is genuine. Lines still left show that restorations followed old lines. The ground-line and the Amazons' caps on the obverse, the upper part of the figures on the reverse, are genuine. Squat shape, low neck. Outer rim curved. Moulded lines between rim and neck, and between neck and body. On outer rim, ivy-wreath. On neck, laurel-wreath l. except under handles. On shoulders, tongues. Below, running maeanders l. and saltire-squares. Beneath handles, superimposed palmettes with side-shoots and flowers.

A. **Two Amazons fighting griffin.** The ground is dotted. On the l. an Amazon has fallen backwards, her legs r. Her l. hand is raised, her r. lowered to support her and holding a spear.

Her l. leg is extended, her r. bent under her. She wears a short, sleeved chiton ornamented with black lines and dots and an indented border, boots, and a peaked cap ornamented with dots. From the r. a griffin has sprung on her, its r. hind leg on her knee, and reaching forward to claw and peck her. It has large wings and a spiked crest. On the r. is a second Amazon. She stands l., her r. foot raised on a rock, and swings a broad sword behind her head with her r. hand, in preparation for a heavy blow at the griffin. On her l. arm is a pelta. She is dressed like the other Amazon.

The ground-line and the dots on the fallen Amazon's cap are in yellow. The griffin's wings are brown and cream, the Amazons' caps white. Brown is fairly freely used.

B. Maenad and silen. On the l. a maenad goes r., carrying a thyrsus in one hand and a tray with fruit in the other. She is dressed in a long chiton which billows out at her feet and is confined at the waist by a girdle, in which is a fillet. She wears a necklace. On the r. a young silen moves in the same direction, turning his head back to look at the maenad and reaching out to take the fruit on the tray with his r. hand. In his l. hand he carries a blazing torch. He is naked, and has bands crossed over his chest. To the r. is a stele.

Yellow are parts of the thyrsus and tray, the fruit, the maenad's necklace, and the bands over the silen's chest. The flame of the torch is red and yellow.

The drawing of the obverse is good and spirited. On the reverse, the heads are too large. The billowy edges of the drapery should be noticed. Macchiore would call this vase Armento 3 (see Introduction, p. 14). Date towards the end of the fourth century.

[Eton College Museum. Sale cat. 144 D ("Heracles attacking a griffin").]

X. EARLY APULIAN

(See Introduction, pp. 12-13)

230. Bell-krater (pl. 32). H. .31 m. Above, laurel-wreath l.; below, under scenes only, maeanders and crossed squares.

A. Dionysus playing kottabos. On the r. Dionysus sits l. on a rock, at the foot of which grows a plant. He is naked but for a himation round his legs; his hair is bound by a broad band with a fringed end falling over his l. shoulder intertwined with a narrow one, and he wears shoes. His l. leg is almost extended, his r. drawn back. In his l. hand he holds a thyrsus; with the forefinger of his r. he swings a kylix, in the act of playing kottabos. To the l. is the kottabos-stand fully prepared with *μάνης*, *ράβδος κοτταβική*, and *πλάστιγξ*, above. Between the kylix and the stand is a streak¹, possibly to represent some wine thrown upwards to dislodge the *πλάστιγξ*. To the l. again stands a maenad half-r., dressed in a Doric chiton girt over the overfold, wearing shoes, necklace, and bracelets. In her r. hand she holds a thyrsus, in her l. a situla. Her head is slightly bent to look at Dionysus.

There are streaks of brown on the situla. Yellow are the maenad's ornaments, the streak beside the kottabos-stand, and the narrow band in Dionysus' hair.

B. Two draped youths. The one on the l. fronts us, his head turned r. Both hold sticks.

The subject of the obverse needs no comment. The maenad waits on Dionysus, ready to supply him with fresh wine for the game.

Date about 370 B.C.

[Eton College Museum. Sale cat. 117; Tischbein, III. pl. 52.]

¹ Wrongly shown in Tischbein's drawing as a fillet tied on to the stand.

XI. APULIAN

(See Introduction, pp. 12-14)

231. Amphora. H. .86 m. Late Panathenaic shape. Has been broken and put together from many fragments, slightly puttied and repainted. On outer lip, laurel with berries. On upper half of neck, thin palmettes, arranged with two large ones in centre, tip to tip, half-palmette and spiral at sides. On lower half of neck, long black tongues. On shoulder between handles, a vine-spray. Below, maeander and chequer-pattern. Between this and handles, palmettes.

The laurel is white.

A. Hero in shrine. In the centre stands an aedicula with palmettes as acroteria. It is raised on a large base decorated with horizontal straight lines above and below and a horizontal wavy line between them; in the middle is a vine-spray. The interior is seen in perspective. In it stands a youth, naked, and leaning on a staff under his l. armpit, a himation being tucked up over the top of the staff. On either side of his head are a rosette and a spray. On the ground-level two persons approach the aedicula with offerings, one on either side of it. To l. is a nude youth, carrying a fillet. His l. leg is raised on to higher ground, and he wears a himation draped over his l. shoulder and gathered into the hollow of his l. arm, then falling in two ends over his l. leg. He wears a fillet in his hair, and shoes.

To the r. a woman approaches, carrying a garland and a cista, which contains some objects and from which a conventional spray hangs. She wears a long, graceful Doric chiton, a himation over her arms, and shoes. Her hair is elaborately dressed, with a sakkos from which curls escape, and spikes in front.

On a higher ground-line, above these figures, are two others. To l. is a woman seated l., draped in a thin chiton and a himation round the thighs, and wearing shoes; her hair arranged like that of the other woman. She turns her head r. toward the aedicula, and her r. hand holds a patera on which is an alabastron.

To the r. a naked youth is seated l. on ground spread with drapery. He holds a similar patera and alabastron.

The front of the aedicula is white, the interior red, the base being reserved and decorated with lines and spray in white, the acroteria yellow. The figure of the youth within is white, and appears to have been partly repainted. The ground is indicated by dotted lines on both levels. The fillet worn by the youth on the l. is white. Yellow are the objects in the cista carried by the woman on the r., the spray hanging from it, and the spikes in her hair, also the alabastra held by the seated figures above, the paterae being ornamented with yellow dots.

B. Shrine containing arms. Another aedicula with palmette acroteria, standing on a high base. Within hang a round shield, a band or belt, and a helmet, greaves lying on the ground. On either side are two ground-levels. Plants grow on both, and there is a figure on the upper level at either side. To l. is a woman wearing a long thin chiton and holding a woollen fillet. Her r. leg is raised, her hair dressed like that of the women on the obverse. To r. is a youth, naked but for a himation passing over his l. bent arm, behind his back and under his r. armpit, which rests upon a staff. His r. hand holds a long trail of ivy, his l. a patera with offerings, and he wears a wreath on his head.

The acroteria are yellow, so also some berries on the plants, the fillet held by the woman, the ivy-trail and offerings held by the youth, and the wreath on his head. The upper ground-level is indicated by dots.

On either side of the vase are a few miscellaneous objects. Unimportant late Apulian work.

[The Duke of Newcastle. Sale cat. 130 A.]

232. Fragments of amphora. H. .52 m. Late Panathenaic shape. On neck, laurel-wreath, rays below. On shoulder, tongues, wave-pattern below. Below, maeanders and saltire-squares. At sides, superimposed palmettes with side-spirals.

A. Youth. He is naked, and stands half-l., his l. arm wrapped in an ample himation, his r. hand holding a palm-branch.

B. Draped youth. He stands l., draped in his himation. On the l. is a stele.
No accessory colours.

233. Candelabrum amphora (pl. 33). A small genuine fragment in a large restoration. Height of fragment .21 m., greatest breadth .32 m., but complete accuracy is impossible. The restoration to the peculiar shape of the vase is correct, as is shown by the rim and pattern above the picture, part of which is genuine. Band of palmette design between reserved lines at top of picture.

Descent of Persephone. In the centre is a quadriga moving r. The horses are shown in perspective, as is also the wheel of the chariot, and are prancing, the two inner ones turning their heads inward, the outer ones outward. Between the inner horses is seen the end of the chariot pole, between the others the ends of the yoke. Within the chariot on the r. stands Pluto. He is bearded, has curly hair decked with spangles, and is draped in a transparent himation round his legs and over his l. fore-arm. He drives with his l. hand, and holds a whip in his r. His head is turned slightly l. toward Persephone, who stands to l. and in front of him. She wears a long, sleeved chiton and a himation slung over her r. arm, a high beaded stephane on her head, a double necklace, ear-ring, and bracelets. She turns round l. and stretches out both arms to Demeter, the upper part of whose body is seen on the fragment. Demeter stands fronting us, turning her head and stretching out her l. hand toward Persephone. She is dressed in a Doric chiton and a himation over her r. shoulder, behind which an end flutters out. She wears a fillet in her hair, and an ear-ring. Behind her r. shoulder appears the end of a branched torch with flames, apparently unsupported.

To the r. of the chariot are fragments of two more figures. Immediately to the r. of the horses is Hecate moving r., her body fronting us, her head turned back l. In either hand she holds a torch. She wears a cross-girt chiton, a double necklace, and a fillet with fluttering ends in her hair. To the r. again is a male figure, perhaps Hermes, seen from behind, his head turned back l. He is naked, but carries a petasos and chlamys slung over his r. shoulder.

Above the heads of the principal figures are three stars, above the horses an effeminate Eros, decked with necklace, a chain over his chest, and bracelets, his hair elaborately dressed with a fillet and balls. In his l. hand he holds a patera and a wreath, with his r. he twists a wheel (*ἵνγξ*) by a string. Above the remaining two figures hovers a dove r. carrying a wreath in its claws. Below the chariot wheel are dots representing the ground.

There is a good deal of accessory colour. The chariot, reins and harness are purple, the wheels, pole, yoke and whip yellow, so also the horses' hoofs. Yellow is also used for the spangles in Pluto's hair, the ornaments of Persephone and the beads on her head-dress, Demeter's fillet and ear-ring, and the ornaments and wreath of Eros. The flames of the torch behind Demeter are red. Pluto's hair is rendered by black relief-lines.

The subject has been treated at length by Overbeck¹, who, after discussing the previous literature, came to the conclusion that the subject depicted is not the rape of Persephone, but her later annual return to Hades, an interpretation which is certainly correct². There is no sign of violence; Persephone is not torn by force from Demeter, though she bids a reluctant farewell, while Pluto is calm, as if patiently waiting for them to have done. The Eros and the dove, Aphrodite's bird, indicate the coming renewal of the marriage festival, while Demeter, as the bride's mother, follows the chariot carrying a torch, and her servant Hecate precedes it. The stars may indicate that the procession is returning at evening, whereas the actual rape took place by day. Hermes is probably there as *χθόνιος*, leading the way to the underworld.

Other explanations have been put forward³, but none suits the general spirit of the

¹ *Kunstmyth.* II. 597 f.

² So also Gerhard, *Über den Bilderkreis von Eleusis*, II. 506, 550, note 276; Stephani in *Ann. d. I.* 1860, p. 307; Welcker in Müller-Wies.⁴ p. 227.

³ Marriage of Zeus and Hera—Böttiger, *Aldobrandinische Hochzeit*, p. 141; Italinski in the text to Tisch-

bein, III. pl. 1. Descent of Persephone after marriage in Olympus—Millingen, *AUM*, p. 44; Müller, *Denkmäler*, p. 39; Creuzer, *Symbolik*, IV. 463. Arrival in underworld after rape—Förster, *Raub und Rückkehr der Persephone*, pp. 237 f.

picture so well as this. It is true that the myth itself does not say that Pluto fetched his bride in state every year, but the compact dividing Persephone's life between the upper- and the under-worlds easily admits of this, and some kind of marriage procession might well precede the reunion. It has been pointed out¹ that the return of Persephone to Pluto was celebrated as an annual wedding in the *Ἀνακαλυπτῆρια* and *Θεογάμια* in Sicily.

It has often been doubted whether Tischbein's and Millingen's drawings represented the same vase. We can now definitely state that they do. Tischbein reproduced the genuine fragment only, and not the whole of that, as he omits the upper parts of the figures of Hecate and Hermes, the torch by Demeter, and the dove, which are perfectly genuine; Millingen gives a complete picture, including restorations. It is somewhat surprising that any doubt should have arisen concerning the identity of the fragment and the vase, for Tischbein states the fragment to be in the second Hamilton Collection, which we know to have been bought by Hope, and Millingen says that the vase is in the possession of Hope. Millin², moreover, tells us that the vase pictured by Tischbein then belonged to Hope, who had sent him a tracing of it. Now, of course, there can be no doubt, since Millingen's vase is found to be a restoration with the exception of a fragment little larger than that illustrated by Tischbein.

Of the reproductions, Millingen's (omitting the restored parts) is on the whole more accurate than Tischbein's. The latter omits Demeter's head-dress, makes a formal laurel-wreath of Pluto's, sets Eros too high, misplaces the torch near the foremost horse's head, and gives the position of the horse's legs less correctly.

Good typical Apulian work.

[Lord Leverhulme. Sale cat. 118; Tischbein, III. pl. 1; Moses, pl. 24; Dubois-Maisonnette, pl. 20, 1; Millin, *Tombeaux de Canosa*, p. 16, note 2; Millingen, *AUM*, pl. 16 (shape on pl. B 1); Guignaut, pl. 145 bis, no. 556; Welcker, *Zeitschrift*, I. 93 ff.; Müller, *Handbuch*³, p. 536, no. 2; Müller-Wies. I. pl. 46, no. 213; Müller-Wies.⁴ p. 227, pl. 19, 3; *Ann. d. I.* 1860, p. 307; Gerhard, *Über den Bilderkreis von Eleusis*, II. 506, 550, notes 275, 276; Förster, *Raub und Rückkehr der Persephone*, p. 237; Overbeck, *Kunstmyth.* pl. 17, no. 26 a (after Tischbein), no. 26 (after Millingen), II. 597, 700, note 43; Baumeister, I. pl. 7, p. 422.]

234. Pelike. H. .285 m. Unbroken. One of the faces is damaged by a finger-mark. Above, between handles, laurel-wreath; below, under scenes only, large meanders and saltire-squares.

A. Woman and youth. On the l. a woman is seated r. on a large seat or chest. She wears a Doric chiton, and her hair is bound in a sakkos and ornamented with a spiked garland. She wears shoes, ear-ring and necklace. Her r. hand grasps the back of the seat, her l. holds up a round tympanum with strings. On the r. an effeminate youth stands l. in an easy pose, his weight on the r. leg, his r. arm supported on a staff covered with drapery. In his r. hand he dangles a bunch of grapes. In his hair is a fillet. Between the figures rises a lotus-plant.

Yellow is used for the spikes of the woman's garland, her ear-ring and necklace, and the strings and centre of the tympanum; also for the fillet and staff of the youth and the vine-tendrils.

B. Two draped youths. They face each other; the youth on the l. is $\frac{3}{4}$ pose, rather graceful. Above is a crossed circle.

Fairly careful work.

235. Pelike. H. .31 m. Dented on body in front, but unbroken. On either side of neck, laurel between plain bands, yellow dots under the lower band on obverse only. Below, meander and chequer pattern. Under handles, single palmettes with plain side-shoots.

A. Woman approached by boy. To r. a woman is seated l. on a rock, her r. elbow resting on her r. thigh, her r. hand raised toward her face, her l. hand resting on the rock. She wears an ample

¹ *Ann. d. I.* 1860, p. 308, note 1; Overbeck, *op. cit.* p. 599; Förster, *op. cit.* p. 23.

² *Tombeaux de Canosa*, p. 16, note 2.

Doric chiton, a necklace of beads, bracelets, and shoes decorated with dots. Her hair is arranged with a sakkos, and spikes in front. From the l. a boy advances toward her. He is naked but for some drapery over his l. arm, and wears a fillet; he carries a patera in his l. hand, a necklace in his r. In the background are two rosettes, and a window above between the two figures.

Some of the inner lines are thick and rather oily. White and yellow are fairly freely used, white for the ground and part of the rock on which the woman sits, yellow for her ornaments and the dots on her shoes, for the necklace carried by the boy and for his fillet, while the patera is partly yellow and is decorated with yellow dots.

B. Two draped youths. They stand conversing; one holds a staff. Between them, below, is a palm-branch; above, a crossed circle; to sides above, a circle with diagonal lines and dots.

No accessory colours.

236. Pelike. H. .34 m. Neck decorated on obverse with four rosettes between reserved lines, below which are dots, on reverse with laurel between reserved lines. Below, a band of maeander and chequer pattern. Under handles, palmettes with lotus plants to sides. Clay rather rich red; yellow is used for eyes of rosettes and dots below lines on obverse.

A. Seated youth and woman. On l. sits a nude youth half-r., on a rock over which a covering is spread. He holds a staff in his l. hand, a large patera with two fillets in his r., which is extended toward a woman who stands facing him on r. She is draped in a long chiton and wears a necklace of beads and bracelets; her hair is fastened up in a sakkos with hole at the back, a fillet being wound round in front. Her r. hand holds up a fan, her l. hand hangs down and seems to hold a ball. To l. above is a fillet, to r. an indeterminate object.

The ground is indicated by yellow dots. Yellow is also used for the staff and patera held by the youth, and for the fillets hanging from the patera. The fillet, necklace, and bracelets worn by the woman are also yellow, and so is the handle and part of the body of her fan.

B. Two draped youths. They stand facing each other, one holding a staff.

237. Pelike. H. .275 m. On neck, above, laurel; below, wave-pattern. Under handles, single palmettes with side-spirals.

A. Woman on stele approached by youth. To r. is a square stele, shown in perspective, upon which a woman is seated. She wears a long Doric chiton with overfold over which a girdle passes; the chiton clings to her knees and falls widely over her feet. Her hair is confined by a sakkos. Her l. hand rests on the stele, her r. is upraised and holds an object with a long shaft and conical or spear-shaped top, just beneath which are spikes and spirals. From the l. a youth approaches her. He is naked but for a himation hanging over his l. arm. He stands half r. and carries in his r. hand a situla and in his l. a patera with fruit. Between the figures is a conventional spiral plant, and above a rosette and window.

The edges of the woman's chiton are shown by wavy brown lines, the shaft and details of the head of the object held by her, the handle of the situla and the fruit in the patera carried by the youth are yellow. The conventional plant is white.

B. Two draped youths. One carries a staff.

238. Pelike. H. .49 m. Much mended, with some trifling restoration in the cracks. On outer sides of handles, myrtle-spray with berries. On neck, on obv., three palmettes separated by narrow upright lotus-bells; below, egg-and-dot pattern; below this, oval with three dots depending from it; on rev., rosette flanked by myrtle-sprays with berries, egg-and-dot pattern, line of dots; below, maeander and crossed squares with dots. To sides, elaborate palmettes.

The berries of the myrtle, the lotus-bells, oval and dots, and line of dots on reverse are in yellow.

A. Apollo surrounded by adorers. In the centre Apollo sits r. on a three-legged chair with a cushion, his feet resting on a footstool, his head and body turned toward l. With his l. hand he plays a lyre, the sides of which are in the form of swans' necks, and which rests on his l. thigh. In his r. hand he holds up a patera to a woman who stands on l., her r. elbow resting on a large bath, to the l. of which hangs a fillet. The woman is dressed in a long, thin, sleeved chiton and a himation passing under her r. and over her l. arm. She wears a sakkos ornamented with balls and flying ribbons, shoes, bracelets, and a necklace. She stands to front, her head turned r. toward Apollo, holding in her l. hand a band of four large rosettes. To the r. of Apollo a second woman stands l., leaning forward, her r. foot raised on

an Ionic capital. She wears a long Doric chiton, shoes, necklace, bracelets, and a fillet in her hair, which is simply combed back and tied once behind. In her upraised r. hand she holds a large ball, in her l. an object like a small ladder with dots between the rungs, usually explained as a musical instrument. To the r. is a fillet.

Above the heads of Apollo and the second woman and separated from them by a curved line of dots sits a third woman, similar in dress to the first, her hair like that of the second. She is seated on the line of dots, and leans her l. elbow on it. In her l. hand she holds a fan, in her r. a cista with half-open lid. To the l. flutters a little effeminate Eros r., his hair dressed like that of the woman; he is naked, but wears a profusion of bracelets, etc. In his r. hand he holds a fillet, in his l. a wheel (*ὄρυξ*) on strings. To the r. of the cista flies a small bird r. To the l. of Eros is a mirror, to the r. of the third woman a window.

The ground is indicated by yellow dots. Yellow is also used for Apollo's chair, footstool, and lyre, the rim of the patera held by him, the fillet to l. of the bath, the ornaments and ribbons of the first woman's head-dress, her bracelets, necklace, and shoes, and part of the rosettes held by her, the necklace and shoes of the second woman, the ball held by her, the fillet to r., the line of dots separating the upper figures from those below the ornaments of Eros, his fillet and wheel, and part of the mirror to his l. The bath and the Ionic capital are yellow and white, the cushion on Apollo's chair purple, and the bird in the upper register white.

B. Man, woman, and Eros. On r., on a dotted seat covered by drapery, a man sits l. He is naked, but wears a garland, and holds in his l. hand a laurel-branch with fillet and fruit. In his r. he holds a large patera decorated with a wreath. On l. a woman advances r., dressed in a Doric chiton. Over her bent r. fore-arm hangs some drapery. She wears shoes, necklaces, etc., and her hair is fastened up at the back and confined by a sphendone, and decked with flying fillets and balls in front. In her l. hand is a fan, in her r. a tympanum. Above flies Eros l. as on obverse. He holds a mirror in his r. hand, a wreath in his l. To either side, above, hang fillets.

Yellow is used for the dots indicating the ground, the seat, the man's garland, the stem of the laurel-branch and the fillet decking it, also for the rim of the patera and the wreath upon it, and for the woman's head-dress and ornaments. Her fan and tympanum are picked out with yellow. The mirror and wreath held by Eros are also yellow.

[Lord Leverhulme. Sale cat. 120 D.]

239. Pelike. H. .34 m. Has been broken and pieced together. Thin handles. Between handles and lip is a projecting rim. At handle-bases, small tongues. Below each handle, a superimposed palmette with side-spirals and flowers. Below panels, a complete circle of meanders and crosses, the latter enclosed in two rectangles.

On neck, on obv., three palmettes separated by tall upright lotus-bells between reserved lines, from the lower of which hang chains of beads and mirrors alternately; on rev., laurel between reserved lines.

The lotus-bells and the pattern of mirrors and chains are yellow.

A. Eros on flower between two women. On the r. a woman is seated l. on a chair, her feet only just reaching to the ground, which is indicated by dots. She wears a chiton rather low at the neck, and a himation draped about her legs. Her hair is dressed with a band, and projects behind. She wears shoes, bracelets, and a double necklace of beads: her l. arm rests on the back of the chair, her r. holds a tiny mirror. To the l. a maid-servant stands half-r., her head turned r., dressed like the seated woman but with her himation passed over her l. fore-arm. She holds large vine-clusters in her l. hand, a box ornamented with stars in her r. To r. is a lotus-flower; above, a fillet.

Between the women rises a large lotus-bell, upon which stands a naked Eros, his wings outspread over the heads of the women. He turns half-r. toward the seated woman, his head fully r., and holds out a patera in his l. hand, in his r. a fillet. His hair is ornamented with beads in front.

Yellow is used for the necklace and bracelets of the seated woman, a little being used to decorate her shoes.

The vine-clusters held by the maid are spotted with yellow, and the tendrils are yellow; so also the stars decorating the box. The wings of Eros, his patera and fillet, and the lotus-bell on which he stands are partly yellow, and the beads in his hair are of the same colour.

B. Seated woman and boy. To r. a woman sits l., dressed in a low-necked chiton, her hair

arranged like that of the woman on the obverse. She holds a patera ornamented with ivy-leaves and dots. From the l. a boy advances, naked but for drapery over his l. arm, carrying a mirror in his r. hand, in his l. an object resembling a large ivy-leaf, held by tendrils. Above are two fillets and a crossed circle; below grows a plant with round leaves and berries.

The ground is not indicated. White is used for the ornamentation of the patera, the tendrils of the object held by the boy, and the stems and berries of the plant. The fillets are left in the colour of the clay.

The obverse is quite graceful.

[Waterkeyn. Sale cat. 145 c.]

240. Pelike. H. .265 m. Usual ring at neck. Band of maeanders and cross-squares with dots below panels. Under handles, palmettes with small plain side-shoots. On neck on obv., four rosettes with dots under them, between reserved lines; on rev., laurel-wreath.

The dots under the rosettes are in yellow. Bright coloured clay.

A. Eros offering bird to seated woman. On l. a woman sits half-l., dressed in an ample ungirt chiton, and wearing shoes, ear-ring, bracelets, and necklace of beads, her hair bound in a sakkos with hole behind. She turns her head r., and leans her l. elbow on a cista, holding a mirror in her r. hand. From the r. an effeminate naked Eros approaches her, extending a bird on his r. hand, and holding a spray in his l. His head-dress is similar to that of the woman, and he wears bracelets and anklets.

Yellow is used for the ornaments of the figures, for the mirror held by the woman, and for the stem of the spray carried by Eros; his wing has a yellow streak at the upper edge.

B. Running woman. In centre, a woman with a cista in her r. hand and a mirror in her l. runs r., turning her head l. She wears bracelets. To the l. is a stele and to the r. a plant.

The bracelets and mirror are yellow.

[Waterkeyn. Sale cat. 149 A.]

241. Pelike. H. .305 m. Thin projecting moulded rim between handles and lip. At handle-bases, small tongues. Below handles, small palmettes with side-shoots. Below design, complete circle of maeanders and cross-squares with dots. On neck on obv., unusual design of upright spirals interlaced in pairs, each pair separated by a rosette, a very simple miniature palmette coming from top and bottom between the spirals composing each pair; below this, tongue pattern; below this again, design of drops; on rev., laurel between reserved lines.

Yellow and white are profusely used.

A. Floral design with female figure. The space is almost entirely covered by a flowering plant. It rises from the middle of the base in two stems, which shoot out to r. and l. and then curl upward. The lower parts of the stems resemble acanthus, but they curl up in strange tendrils and bear flowers of various kinds on either side. Between these two stems rises another plant with a thin stalk and four leaves, surmounted by a large flat flower on which stands a female figure draped in a semi-transparent chiton and himation. She stands on tip-toe as if dancing; her head is thrown back, and part of the himation is blown back from her shoulder. She wears a fillet in her hair, necklace, and shoes.

The whole floral design is richly decorated with white, yellow, and orange. The figure is in red and black, except for yellow dots on the fillet, and the necklace and shoes, which are yellow.

B. Seated Eros and woman. To r. an effeminate Eros is seated l. on a rock; his hair is decked with leaves, and he wears bracelets, anklets, and chains of beads over his breast. In his r. hand he holds a mirror, in his l. a crown with balls and strings. On the l. stands a woman half-r., her hair similarly dressed, and wearing a Doric chiton, shoes, necklace, and bracelets. In her r. hand she holds out a cista with balls upon it to Eros. Between the figures is a square stele with a ball upon it. Above are two bands; below, an aryballos.

The ground is indicated by yellow dots, the rock being also partly yellow. Yellow is also used for the ornaments of the figures, the leaves in their hair, the mirror and the balls and strings of the crown held by Eros and part of his wings; for part of the woman's shoes, the balls on the cista, one side of the stele and the ball upon it, one of the bands, and the aryballos.

Ordinary work, but careful ornamentation.

[Waterkeyn. Sale cat. 145 D; Tischbein, iv. pl. 14; *Ann. d. I.* 1843, pl. O, fig. T.]

242. Hydria. H. .46 m. On outer lip, tongues. On neck, long tongues. At bases of side handles, tongues. Below scene, running spiral pattern with dots. Back and sides decorated with large palmette pattern.

The tongues on the neck are yellow.

Woman in aedicula. In the middle of the front of the vase is an Ionic aedicula, the interior shown with an attempt at perspective in the rafters of the ceiling. The aedicula has two Ionic columns, frieze, and a low pediment with palmettes as acroteria. Inside on the r. is a window. Within sits a naked woman l. on a seat with crossed legs. In her r. hand she holds a fan, in her l. an aryballos tied with a ribbon. Her hair is done in a conical shape and tied with flowing ribbons. On either side of the aedicula is a large work-basket, below one of which is a rosette, below the other a plate.

The figure of the woman is rendered entirely in white and yellow. White is also used for the columns and frieze of the aedicula, yellow for its acroteria and the outline of the window; the baskets, rosette, and plate are picked out in yellow, and yellow dots are scattered over the scene in a meaningless way.

[The Duke of Newcastle (?). Sale cat. 130 B.]

243. Miniature hydria. H. .12 m. One side-handle and part of foot broken. On neck above, rosette between laurel-patterns. Bases of side-handles dotted. Below back-handle, large palmette with roughly-drawn plants at sides.

Aedicula. An Ionic aedicula with palmette-like acroteria stands on a large base. It contains an object indicated by a double oval of dots. To the sides are plants with berries.

Yellow is used for the stems and berries of the plants, for the oval of dots, and for the details of the rest of the design, which is in white.

The vase was probably intended for a plaything or offering. It is a companion vase to the next.

244. Miniature hydria. H. .12 m. Ornamentation similar to that of the last vase.

Aedicula containing a hydria.

The aedicula is white, the hydria within it yellow.

The vase was probably intended for a plaything or offering. It is a companion vase to the last.

245. Situla (pls. 34 and 32). H. .24 m. Surface of reverse chipped. On outer rim, egg-pattern. Below, meanders broken by saltire-squares and others containing four smaller squares. On sides, below handles, large palmette design with rosettes to sides.

A. Dionysus playing kottabos with maenad and silen. In the centre Dionysus reclines l. on a couch on which are a mattress with full flounce and two pillows, on which he leans with his l. elbow. Round his legs a himation is draped loosely, his hair is curly and falls in three ringlets over his shoulder, and on his head he wears a garland of leaves tied with a band. His r. leg is almost extended, his l. bent under it. His head is slightly raised to look at a kottabos-stand on the l. and in front of the couch. On the forefinger of his r. hand he swings a small footless kylix, from which he prepares to jerk the wine in playing. Above him is a canopy of vine-leaves, tendrils, and grape-clusters, below (*i.e.* in front of) the couch is a small three-legged table with four balls upon it, probably representing fruit. A little to the r. of this is a patera, seen obliquely; to the l. the kottabos-stand. To the l. of the stand a maenad moves r. She wears a Doric chiton with girdle, shoes, necklace, ear-ring, and bracelets. Her hair projects far out at the back and is fastened by a fillet and decked with leaves in front. She looks up at the kottabos-stand, and holds up in her r. hand a little patera or *πλάστιγξ*, which she is about to fix upon it. To the r. of the couch stands a young naked silen, his l. leg bent, his weight resting on the r. In his l. hand he holds up a thick hoop-like wreath, in his r. he holds a situla. In his hair is a fillet.

Yellow is used for Dionysus' wreath and kylix, the kottabos-stand, the fillet and leaves in the maenad's hair, the silen's tail, fillet, and parts of the wreath and situla he carries, the tendrils of the vine above and spots on it, and the ground-line. The balls on the table and the edge of the patera are white, the ends of hair brown.

B. Woman before stele, and Eros. In the centre is a stele, toward which a woman moves from the r. with a garland in her r. hand and a cista with balls upon it in her l. She wears a sleeved

chiton with girdle and a himation wrapped round her legs, and her hair is dressed in a sakkos from which it projects at the back. On the l. hovers a naked effeminate Eros, his hair dressed like that of the woman. He carries a mirror, which he seems about to present to the woman. Above hangs a fillet, and to the r. of the woman is a palm-branch.

No accessory colours.

Careful and pleasing work. For similar vine-sprays see the lebes in the British Museum, F 303.

[Dublin, National Museum. Sale cat. 148; *Hope Heirlooms*, no. 18, p. 7.]

246. Situla. H. .21 m. Round neck, raised ridge decorated with wave-pattern. Beneath handles, large palmettes with side-plants.

A. Female head. The head is in profile l. The hair is confined in a sakkos, from which it escapes at the back; in front are spikes. There is an ear-ring and a necklace of beads.

The sakkos is ornamented with a white streak, the spikes, ear-ring and necklace being in yellow.

B. The same.

247. Oinochoe. H. .20 m. Trefoil lip. Black except for panel from neck to foot in front, bounded by egg-and-dot pattern above and below, plain lines at sides.

Youth and woman with wreath. To l. is a woman dressed in a low-necked chiton and a himation passing over her bent l. arm and behind her back and held by her r. hand. In her hair are spiked leaves. She wears a necklace of beads, bracelets, and sandals, and holds up a wreath. To r. a youth moves r. turning his head back l. He is naked but for a himation over his l. arm and behind his back, the end grasped in his r. hand. In his l. he carries a staff. In his hair is a fillet. Between the figures is a lotus shoot.

Yellow is used for the ornaments of the woman, the leaves in her hair, the bottom of her sandals, and the wreath; also for the fillet in the youth's hair.

248. Kalyx-krater. H. .48 m. Above, laurel-wreath; below, circle of rosettes with white centres.

A. Seated youth and woman. The ground is indicated by a dotted line. On the l. a youth is seated r. on a rock from which grows a plant. He is naked, but wears two intertwined fillets in his hair, and a heavy necklace. In his l. hand he holds a rod with foliage, in his r. a dish. From the l. a woman approaches him. She wears a Doric chiton and a himation round her r. side and over her l. arm. Her hair is dressed in a sphendone (from which it escapes behind), two fillets, and spiked leaves. With her r. hand she extends a garland, in her l. she holds a fillet, and tucked under her l. arm is an apple-branch with fruit. Above are a large fillet, a rosette, and an ivy-leaf.

The dots of the ground-line and rock, the plant, one of the youth's fillets and his necklace, the leaves in the woman's hair and the fillet she holds are yellow. The youth's rod and dish and the objects above are picked out in yellow. Some white is also used in the woman's head-dress.

B. Woman with wreath and cista. A woman runs with a cista in one hand, a wreath in the other. She is dressed like the woman on the obverse, with the addition of a necklace, ear-ring, bracelets and shoes. To the l. above is a fillet, to the r. a window. On the r. is a large lotus-plant. The ground is indicated by a dotted line.

Yellow is used for the woman's shoes and ornaments, and for the ground-line; the cista, wreath, and window are picked out in yellow.

[The Duke of Newcastle (?). Sale cat. 130 c.]

249. Bell-krater. H. .28 m. Unbroken. Thick fabric. Above, laurel l. Below, maeanders and rectangles with diagonal lines and short lines running in from each side. At handle-bases, tongues. Below handles, single palmettes with small side-leaves.

A. Dionysus and silen. To l. stands Dionysus r., his r. hand raised grasping a spear, his l. holding out a patera. He is somewhat effeminate in type, and naked but for a himation draped over both arms and behind his back; in his hair he wears a fillet and spiked leaves. Facing him on r. a naked silen advances, carrying a kalyx-krater with a design of two nude men and a dotted rim; over the handles hangs a fillet. The silen wears a wavy fillet in his hair and a heavy bracelet round his l. wrist. Above,

between the two figures, is a vine-spray, to the r. a window; below, the ground is dotted and there is a convolvulus plant between the two figures.

Yellow is used for part of the patera and spear of Dionysus, the head-dress of both figures, the dots on the rim of the krater carried by the silen, and the fillet hanging from it; also for the vine-branch above and the dotted ground under the silen. The ground is reserved. The figures on the krater carried by the silen are in brown.

B. Two draped youths. They face each other; one holds a staff, and both wear fillets. Between them, above, is a window with a grating in the centre; to l. a rosette.

Yellow is used for the fillets.

[Lord Leverhulme. Sale cat. 124 c.]

250. Bell-krater. H. .275 m. Above, laurel-wreath l. Below, maeander and rectangles with diagonal lines. At handle-bases, tongues. Below handles, fan-palmettes with side-plants.

A. Youth and woman. On l. is a youth, naked but for a himation over his extended l. arm. In his hair is a band. In his l. hand he holds out a patera containing balls, his r. holding a ball. A stick projects from the drapery to the ground. Facing him on r. is a woman dressed in a low-necked Doric chiton, her hair intertwined with leaves and projecting behind; she wears ear-rings, a necklace of beads, and bracelets. In her r. hand she carries a situla, in her l. a wreath with balls. Both figures advance toward each other, turning partly round. Above are two rosettes and a circle with diameter and cross-line.

The ground is indicated by yellow dots. Yellow is also used for the youth's fillet, part of the patera, and the balls in it, the ball in his hand, the leaves in the woman's hair, her ornaments, the decorations on the situla, the balls in the wreath, and part of the rosettes above.

B. Two draped youths. One holds a stick, and they face each other; between them, above, rectangle with cross-lines and dots.

251. Bell-krater. H. .28 m. Rim broken and mended. Large foot, tall thin base, straight body and spreading mouth. Above, wreath of small laurel-leaves l.; below, maeanders and rectangle divided into four parts, each containing a small circle. At handle-bases, tongues; below handles, single palmettes with small side-plants.

A. Youth and woman. In the centre is a tall narrow stele, upon which a woman leans with her l. elbow, her weight being on her r. leg, the l. crossed over. She is dressed in a low-necked chiton, her hair bound in a sakkos with hole behind, and ornamented with spiked leaves in front and a flying fillet. Her r. hand holds a patera with balls and from it hangs a long fillet. In the hollow of her l. arm is a laurel-branch. To l. is a naked youth seated on a rock covered with drapery. He wears a fillet in his hair, and shoes, and his r. hand holds out a cista toward the woman, his l. holding a mirror. Above is a rosette and an ivy-leaf.

Yellow is used for the leaves and fillet in the woman's hair, the balls on the patera, part of the fillet hanging from her hand, and the stem of the laurel-branch. The stele is ornamented above and below with yellow. Of the same colour are the youth's fillet and shoes, some streaks on the cista, and (formerly) the mirror; also parts of the rosette and ivy-leaf above.

B. Two draped youths. On either side of a stele stands a youth holding a staff; their r. arms and part of their chests are bare. Between them, above, is a rectangle with cross-lines.

252. Lepaste. H. (dish and cover) .26 m., diam. .33 m. Excellently preserved, but varnish rather poor and sparingly used.

The dish itself has two side-handles with tongues at the side. The foot is varnished, the stem reserved. Between the handles are bands of maeanders and saltire-squares.

The cover is similar in shape, the handle on the top corresponding to the foot of the dish, but has no side-handles. The rim is decorated with wave-pattern. On the top of the handle is a female head with hair in sphendone and a garland of leaves. Between the scenes are two large palmettes.

White is used for the face of the female head and for the garland of leaves.

On lid. **A. Toilet scene.** In the centre is a large basin with looped handles, on three legs, on either side of which crouches a nude woman. They face each other; their hair is tied with fillets and decked with leaves in front, and they wear bands round one thigh and across the chest, bracelets, and shoes. The woman on the l. holds an alabastron in her r. hand and a kind of grid (musical instrument) in her l.

The woman on the r. holds a wreath in her l. hand, and below her lies a mirror. Toward her flies a little effeminate Eros, stretching out his arms to caress her. He is naked and has large wings, is decked with chains of beads round his neck, across his chest, and round his r. thigh and leg, and wears shoes. His hair is dressed in an effeminate style. Behind each woman lie her garments, and above the woman on the r. is an open box. There are two windows in the field above, and two rosettes. The ground is indicated by a dotted line.

The bath is white and yellow outside, with yellow feet and handles. Yellow are the bracelets of the women, the leaves in their hair, the objects held by the woman on the l., the wreath held by the other, the mirror and the ground-line; the garments are white with yellow markings, the box yellow, white, and reserved.

B. Eros on rock. A large, naked, effeminate Eros is seated l. on a rock. His l. hand rests on the rock, his r. holds out a dish or tray from which rises an ivy-plant, and a wreath hangs down below. He wears chains of beads round his neck, chest, and thigh, bracelets, and shoes. His hair is bound in a sphendone and decked with leaves. To the l. rises a laurel-spray with berries, and between Eros' feet and beneath his wings are rosettes.

The leaves in Eros' hair and his bracelets are yellow; his other ornaments and his shoes white. His wings are picked out in yellow and white.

[Lord Leverhulme. Sale cat. 127; Tischbein, III. pls. 35-6; *El. Cér.* IV. pl. 14.]

253. Lekanis. H. .20 m. Top of one handle mended, lid missing. Delicate fabric, well and carefully made. On shoulder, four breast-like protuberances. Beneath handles, rosettes. On shoulder between handles, long tongues. Below, wave-pattern. To sides, two superimposed palmettes with side-shoots.

A. Draped woman. A woman, dressed in a Doric chiton, hurries r., looking back. She carries a cista in her r. hand, a wreath with balls in her l. Her hair is bound by a sakkos with hole behind and ornamented with spiked leaves in front. She wears a necklace of beads, bracelets, and shoes, and her chiton is fastened on the shoulders with brooches. To r. grows a plant with berries. Above is a rosette.

Yellow is used for the woman's ornaments, the leaves in her hair, the brooches of her chiton, her shoes, some ornamentation on the cista, the balls on the wreath, the berries of the plant, and part of the rosette.

B. Eros on rock. A naked effeminate Eros is seated on a rock, holding a large flower in his l. hand. His hair is dressed like that of the woman, and he is decked with beads round his neck, across his chest and round his r. thigh, and bracelets. On r. grows a plant with berries.

Yellow is used for the ornaments and part of the wings of Eros, for the berries of the plant, and for part of the flower held by him and of the rock on which he sits.

Ornamentation good and careful.

254. Kylix. H. .10 m., or .125 m. including handles; diam. .23 m. Not quite symmetrical. High-curved handles. Below and round handles, fan-palmettes with elaborate serrated side-flowers. Within, circle of maeanders and rectangles with cross-lines and dots, enclosing design.

Interior. **Two women at bath.** In the centre is a large bath, over which stand two naked women facing each other. The woman on the l. has her hair bound in a sakkos tied with flying fillets, and wears bracelets and anklets. Her l. hand holds up a large box. The woman on the r. is seen partly from the back. Her hair is loose, intertwined with a leafy garland, and she also wears bracelets and anklets. With her r. hand she takes something out of the box held by the other woman. To l. a laurel-spray with berries springs from the ground; to r. is an object, perhaps a seat or table, or more probably an altar, consisting of a shaft, in the middle of which is an Ionic capital, and which is surmounted by an inverted Ionic base. Above it is a rosette, and higher up a fillet.

Yellow is used for the bath and altar (which have also details in orange) and part of the rosette, for the ornaments of both women and the head-dress of the one on the l. and for the berries of the laurel-spray.

Exterior. **Draped youth** on front and back. They wear garlands. Between the heads is a fillet on one side and a square with diagonals on the other. There are rosettes in the field, and on one side two windows.

The garlands are yellow, the rosettes and fillet white and yellow.

[Wright. Sale cat. 95 B; Tischbein, IV. pl. 28; *El. Cér.* IV. pl. 13.]

255. Kantharos. H. .17 m. Plain curved handles, overlapping rim decorated with wave-pattern. On either side is a large female head, the hair dressed in a sakkos with hole behind, with spiked leaves in front, and a fillet. One has a necklace of beads.

Yellow is used for the leaves and necklace, white for the fillet.

[Dublin, National Museum. *Hope Heirlooms*, no. 21, p. 7.]

256. Kantharos. H. .17 m. Companion vase to last, with slight differences. Plain rim, but handles have two small ears on outer side and join rim directly.

There are heads on front and back, similar to those on the last vase, but both have necklaces.

Same accessory colours as last.

[Dublin, National Museum. *Hope Heirlooms*, no. 21, p. 7.]

257. Kotyle. H. .07 m., diam. .125 m. (without handles). Broad flat shape, with thin horizontal handles. Below handles and to sides of them, small palmette with side-spirals; below, graffito in form of three sides of rectangle. Base line is incised.

A. **Woman and stele.** The woman hurries l. toward a stele, looking round as she goes. She is dressed in a flowing sleeved chiton, her hair bound in a sakkos. In her r. hand she holds a patera, from her l. hangs a round object with diagonal lines between which are small circles—perhaps a ball.

B. **Youth.** A nude youth runs l., carrying a wreath in his r. hand, a strigil in his l. Above is a rosette.

[Dublin, National Museum. *Hope Heirlooms*, no. 19, p. 7.]

258. Fragments of large vase.

1. H. .17 m., length .22 m. **Chariot race.** There is a small part of one chariot with four horses, and part of the wheel of another and the hoof of one horse. Below is a frieze of fish and shells. Below again, another register, with uncertain scene; a pedestal with a kylix upon it remains.

The horses are white.

2. H. .17 m., length .16 m. **Human figures.** They are in two registers, divided by a frieze of fish. Not enough remains to make out the subject. The fragment is from the opposite side of the vase to the last.

3. H. .165 m., length .135 m. **Palmette.** Part of an elaborate palmette-design from one of the sides of the vase, with frieze of fish below as on the other fragments.

[Oxford, Ashmolean Museum.]

XII. APULIAN (doubtful)

259. Bell-krater (pl. 32). H. .315 m. Above, laurel-wreath r.; below, egg-and-dot. At handle-bases, tongues.

A. **Silen and maenad.** On the l. a naked bald silen goes l., turning back as he goes, his body fronting us, his head r. His r. arm is bent across his body, and in his l. hand he holds a flaming torch. On the l. a maenad follows him, holding out in her r. hand a basket filled with uncertain objects. Her l. hand is extended backwards and raised. She wears a Doric chiton, tied over the overfold by a girdle knotted in two places. Her hair is confined in a sphendone. Between the two figures a large tendril rises from the ground.

The objects in the basket are streaked with brown.

B. **Two draped youths.** They face each other. Between them is a stele, over which each extends an arm. Above hangs a fillet.

The reverse is very careless.

I do not know to what fabric this vase belongs. It is a fairly close imitation of Attic, but quite certainly South Italian because of the varnish and the unnecessary tendril rising from the ground between the figures on the obverse. The types imitated are of the fifth

century, but from the overlapping rim one would date the vase in the fourth. The vase was made probably in Apulia or Lucania: the Campanian potters could hardly have achieved so good an imitation of Attic at so early a date. A bell-krater at Ruvo, showing on the obverse a naked youth with a strigil, a naked youth seated and a draped woman, is very close in style. This is shown especially by the shape, the details of the anatomy and drapery, for instance the woman's girdle with little black blobs at the end.

Another vase, finer and later in date, that shows some resemblance is the Berlin kalyx-krater 3296¹, showing (A) the death of Dirce, (B) a maenad between two silen. One of the silen on the reverse is not unlike the silen on the obverse of the Hope vase. As this kalyx-krater is definitely Apulian, though more finely drawn than most Apulian vases, it is possible that the Hope and Ruvo bell-kraters belong to some peculiar Apulian fabric.

XIII. EARLY PAESTUM

(See Introduction, p. 17)

260. Kalyx-krater (pl. 35). H. 37 m. Well preserved, though thumb-marks are visible in various places. Above, large laurel-wreath l.; below, between handles, tall triple maeanders in threes divided by saltire-squares.

A. Silen and two maenads. To the r. stands a naked silen half-l. He wears a leopard-skin round his l. arm, and leans with his l. elbow in a Praxitelean attitude against a tree-trunk, his weight on his r. leg. In his hair is a garland of leaves. In the hollow of his l. arm he holds a stick with foliage, and in his r. hand he extends a ball to a maenad who moves toward him from the l., holding out a long fillet in both hands. She wears two short chitons, the lower one thin and almost reaching the knee, the other thick, somewhat shorter and bordered below by dots and lines. Round her waist is a girdle ornamented with dots. She wears shoes, anklets, and bracelets, and her hair is tied on the top by a thin fillet with flying ends, and decked in front by a spiked stephane. Between these two figures grows a large conventional convolvulus-plant. On the l. a second maenad sits r. on rising ground indicated by faint lines, on which grow plants shown by triangles of dots. Her legs are crossed below the knee and drawn back. On her knees she holds a large tympanum upright. It has a handle at the top and is ornamented with a cross in the middle and three fillets. She wears a long chiton and a himation with indented border round her knees. Her hair is dressed like that of the other maenad, with the addition of a sphendone. She wears a necklace, bracelet, and shoes.

Yellow are the silen's garland, the foliage on his staff, the claws of the skin, his tail, and the ball he holds; also the first maenad's head-dress and ornaments, the dots on her girdle and the fillet she holds, the second maenad's head-dress and ornaments, the handle, fillets, and cross on the tympanum, the ground-line and the plants upon it.

B. Youth and girl. On the l. stands a youth r., his back slightly toward us. Wrapped round his r. side and thrown over his l. shoulder is a himation with indented border. In his hair is a fillet. In his extended r. hand he holds a knotted staff. Facing him on the r. is a girl, turned slightly toward us, her extended r. hand holding a long broad fillet. She wears a thin chiton and a himation like that of the youth, worn in the same way. In her hair is a spiked band, and she wears a necklace, ear-ring, and bracelet. Above, between them, is a quadripartite circle with dots.

Yellow are the youth's fillet and staff, the girl's head-dress and ornaments, and the dots in the circle above. The fillet held by the girl is picked out in white.

The drawing of both scenes is good, but on the reverse the lower legs are too short. The lines are sure and simple, and there is no exaggeration. The obverse shows a knowledge of the nude. The pose of the silen and the rendering of the legs of the first

¹ *AZ*, 1878, pls. 7 and 8.

maenad are excellent. The navel-pubes line is dotted. The abundant use of yellow, the indented edges of the drapery and large fillets with long end-ribbons are all characteristic of Paestum work, and the two short chitons worn by the middle figure on the obverse should be compared with the similar dress of the Fury on the Hope Orestes bell-krater, of Paestum fabric, no. 267; but the figures on the obverse are taken from Attic post-Meidian work of about 380 B.C. (e.g. Hope bell-krater no. 163, showing the anodos of Dionysus). The staring eyes show Lucanian influence. There is a kalix-krater in Vienna¹ by the same hand, showing:

A. Two silen, a maenad and an Eros.

B. Two maenads, one with a large fillet.

[The Duke of Newcastle (?). Sale cat. 142 A; Tischbein, iv. pl. 35; Inghirami, *VF*, II. pl. 200.]

261. Bell-krater. H. .385 m. Fairly early shape. Above, laurel-wreath r.; below it, above figures only, egg-and-dot pattern. Below design, band of three running maeanders and cross with dots within double rectangle. At handle bases, egg-and-dot pattern. Below handles, superimposed palmettes with side-volutes and side-plants.

A. **Youthful Dionysus with lyre between silen and maenad.** The ground is stony, rising slightly to the r. On l. is a maenad advancing r., draped in a thin chiton, the folds of the upper part being rather archaic, those of the lower blown into waves. She wears bracelets, a necklace, and a chain in her hair. In her l. hand she holds a drum. In the centre, on the rise of the ground, is the youthful Dionysus. He is naked but for a himation over his arms and back, and wears a fillet in his hair. He has side-whiskers in the Meidian style. He carries a lyre, which he is playing with a plectrum held in his r. hand. Above the lyre is a fillet. To the r. a naked silen advances r., turning back to look at the other figures. He holds a flaming torch in his r. hand and a situla in his l., and wears a fillet in his hair. Another, presumably of wool and knotted, hangs from the torch.

Yellow is used for the maenad's ornaments, for the fillets in the hair of all three figures and for the fillet hanging from the torch, also for the plectrum, the situla and the flame of the torch.

B. **Three draped youths.** In the centre an ephebe stands to front, holding a strigil; to his r. is a stele. On either side of him is a youth, the one on the r. holding a stick. Above is a circle with a diameter cut by a shorter line with ends, also a half-shield.

After hesitation and with little confidence I have classed this vase in the Early Paestum group, for the Paestum traits are much less obvious than in the preceding vase. There is the use of yellow, of characteristic fillets and of the egg-and-dot pattern above the pictures forming something of a frame, to indicate a Paestan origin. But the hurrying figures and the silen's large eye seem to come from Lucania. Direct Attic influence can be seen in the careful rendering of hands and feet and in the dotted navel-pubes line. This combination of Lucanian and Attic influences is just what we expect in early Paestan work. The vase would date about 360 B.C. The drawing, including that of the reverse, is careful.

262. Bell-krater (pl. 35). H. .365 m. Heavy foot, unvarnished. Above, laurel-wreath l.; below, wave-pattern. At handle-bases, tongues. Beneath handles, superimposed palmettes with side-spirals and plants.

A. **Dionysus on donkey, and silen.** On the l. a donkey trots r. On its back reclines Dionysus l. He is young and beardless. He wears a himation ornamented with small circles and indented borders draped round his legs and over his l. shoulder and arm, sandals, necklace, and bracelet. With his l. arm he leans on the donkey's neck, and clasps a thyrsus; his r. hand is raised and holds a horn. He looks round r. at a young silen who moves r. before him, turning back l. as he goes and playing the double flute with puffed-out cheeks. He is naked, but wears sandals, necklace, a chain of beads over his chest, and a garland of leaves on his head. Above on the l. hangs a fillet, on the r. is a rosette.

Yellow is used for the ornaments and sandals of both figures, the ends of Dionysus' drapery, the fruit of his thyrsus, the silen's crown and flute, and the donkey's teeth.

¹ Hofmuseum, *SK*, p. 223, no. 125; Laborde, I. pl. 4 (reverse) and pl. 5 (obverse).

B. Three draped youths. They wear himatia with elaborate borders, and are inclined to be effeminate in type. They stand in conversation, the middle one holding a mirror.

No accessory colours.

The yellow paint, in particular the yellow chains of beads, and the indented borders of the clothing are characteristic of Paestan work. Lucanian influence is strong in the staring eyes. The shape of the vase is square and squat, but the style of the painting would point to the date being not earlier than 370 B.C.

[Lord Leverhulme. Sale cat. 124 A; Tischbein, II. pl. 42; Millin, *Gal. Myth.* I. pl. 67, no. 259; Guignaut, pl. 123, no. 470; Müller-Wies. p. 7, pl. 32, no. 366.]

263. Bell-krater (pl. 35). H. .38 m. Elongated body, heavy foot, thin base. Above, laurel-wreath r. Below, maeander and black rectangles with black on red diagonal lines. Under handles, single palmettes with side-flowers.

A. Dionysus, silen, and two maenads. On uneven ground indicated by a line from which plants spring, stands Dionysus l. in centre. He is youthful, and naked but for a himation with indented border slung over his l. shoulder, behind his back, and over his l. fore-arm. His hair hangs in ringlets, and is bound with a fillet and wreath of ivy. On his feet are shoes. In his l. hand he holds a thyrsus, and his r. rests on the shoulder of a maenad seated to l. of him. She sits l. on a rock, turning r., her legs half-l., her body facing us, her head fully r. She wears a thin chiton, with a himation round her legs, bracelets, necklace and ear-ring, a chain of beads in her hair, a girdle of beads, and shoes. Her r. arm stretches across her body toward Dionysus, her l. supports a drum decorated with ribbons which rests on the ground beside her. Further to the l. a silen stands half-l. with crossed legs, his head turned r. In his hair is a fillet. With his l. hand he holds a thyrsus, with his r. a wreath. On his feet are shoes. From the r. of Dionysus a second maenad advances l. She is dressed in a long thin chiton, and wears shoes, bracelets, necklace, ear-ring, and a diadem in her hair. She clasps a square object marked out in black and white chequers, apparently a cista or possibly a draught-board.

Yellow is used for all hair-ornaments except Dionysus' fillet, for the buttons of the shoes, necklaces, bracelets, the girdle of the seated maenad, the ribbons of her tympanum, the berries and side-shoots of the thyrsi, the wreath carried by the silen and the lines indicating the ground.

B. Silen and maenad. On the l. stands a maenad r., wearing a long Doric chiton and a necklace and girdle with beads, bracelets, and a serrated band in her hair. In her l. hand she holds a long broad hair-band or scarf. With her r. she points with extended finger at a silen who stands on r. facing half-l. He is young, naked, and wears shoes, and a band in his hair. In his r. hand he holds a thyrsus, in his l. a fillet.

The maenad's bracelets are white, perhaps once yellow. Yellow is used for the band in her hair, the beads of her necklace and girdle, the band in the silen's hair, the buttons of his shoes, two small sprays on the thyrsus, and the fillet in his hand.

The work of the obverse is careful, with a moderate use of accessory colours, that of the reverse more careful than is usual for reverses.

The style approximates to the ordinary Paestan except that it is closer to the Attic than most. The shape with its very straight sides is typically Paestan. Date about 350 B.C.

[The Duke of Newcastle (?). Sale cat. 142 c.]

XIV. PAESTUM

(See Introduction, pp. 16-17)

264. Hydria. H. .32 m. Rather tall and slender. Heavy foot. Surface badly preserved. Has been broken and mended. On neck, long tongues and dots bordered by lines above and below. On shoulder, large laurel-leaves with berries. Below, wave-pattern. Below handles, large female busts looking inward. Each has an elaborate head-dress with sphendone and a necklace. On the back of the base is a large palmette superimposed on a small one, with side-plants.

The berries of the laurel and part of the necklaces are yellow.

Seated woman and Eros. On the l. stands Eros r.; he wears a crown, bracelets, a chain of beads over his chest, and sandals. He is offering a fillet and some other object, now indistinguishable, to a woman who faces him, seated on a curling plant-tendrill. The upper part of her body is naked, her legs draped with a himation. She wears sandals, necklace, bracelets, and an armlet round her l. arm. Her hair is bound in a sphendone and decked with beads. She stretches out her r. hand to receive the fillet from Eros; in her l. she holds a beaded crown. To the l. is a stele upon which are three balls.

Yellow is used for the crown and other ornaments of Eros, and for the tips of his wings and part of his sandals. Also for the woman's ornaments and the crown held by her, and for the balls on the stele.

265. Hydria (pl. 35). H. .405 m. Handle at back missing, part of rim restored. Very high base, consisting of scotia and torus, and high neck. On neck, long tongues separated by dots below, between double lines. On shoulder, large laurel-wreath l. with berries. Scenes bounded by tall side-plants. Below, reserved band.

The laurel-berries are white.

Beneath side-handles. **Female heads.** Beneath each handle is a head, facing inwards, decked with necklace and fillet, and a string of beads wound many times round the head.

The necklaces and beads are yellow.

On front of vase. **Woman and youth before stele.** On the l. is a tall stele decked with a fillet and string of beads, and surmounted by balls or fruit. To the r. of it stands a woman almost fronting us, her head turned r. In her lowered r. hand she carries a beaded fillet, with her l. she clasps a large hydria into which are stuck two laurel-sprays, and from which hangs a beaded fillet. She is dressed in a close-fitting black under-garment with coloured borders at neck and hem, a stripe down the front, a line of dots at the neck and a ground-pattern with dots in threes. It is confined by a girdle. Round her legs and over her l. arm she wears a himation with indented border. She has also a necklace, ear-ring, and bracelet. Facing her on the r. stands a youth, leaning forward on a spear with heavy butt which he holds with his r. hand. His l. is on his hip. He wears a chlamys thrown back and fastened at the neck with a clasp, a pilos on his head, high boots laced and ornamented with buttons, and a string of beads round his l. thigh. Above, to the r., is a tympanum with dots, from which hangs a fillet with beaded ends. To either side of the woman's head and to the r. of the man is a rosette.

The dots on the woman's under-garment are white, its borders and the fillets carried by the woman and hanging from the hydria and tympanum purple. Yellow are all beads and dots, rosettes, buttons on youth's boots, his spear, pilos, the clasp of his chlamys, the woman's girdle, bracelet, and ear-ring.

The shape is late and would date the vase near the third century. The heavy thrice-curved butt of the spear is characteristic of Paestan work.

Patroni¹ rightly recognised this vase as Paestan work from Tischbein's illustration.

[Lord Leverhulme. Sale cat. 120 c; Tischbein, II. pl. 15; Inghirami, *VF*, II. pl. 141; Patroni, p. 77, no. 8.]

266. Bell-krater. H. .35 m. Rim broken all round, one handle broken. Straight, rather tall body, heavy foot. Fine rich clay. Above, laurel; below, complete circle of maeanders, broken in one place by diagonally divided rectangle with dots. Under handles, palmettes with side plants, containing quarter-palmettes. The design on the obverse is enclosed in a rectangular panel, bounded at the top by a row of dentils hanging as if from an aedicula, at the sides by bands of wave-pattern.

A. Silen and three women at bath. On the l. is a half-palmette, to r. of which stands a naked woman half-r., her r. hand on her hip, her l. holding out a patera. Her hair is confined by a sakkos with hole behind and a flying fillet, and a serrated band in front. Round her neck and crossed over her breast is a chain of beads, round her wrists bracelets. Behind and to r. of her is a large bath on a pedestal, to r. of which again is a woman, facing the last and standing l. with her r. foot raised on a somewhat high rock; she bends forward and extends a mirror in her r. hand and a tendril-like ornament in her l. to the first woman. She is dressed in a long Doric chiton, with bracelets and a necklace of beads, and has her hair loosely tied by a fillet with fluttering ends and ornamented with a serrated band in front. To the r. again is a silen standing half-r. in an easy pose, his head turned fully r., apparently conversing with

¹ P. 77, no. 8.

a woman facing him, whose r. elbow he grasps with his l. hand. He is bearded and wears shoes, bracelets, and chains of beads crossed over his chest. In his hair is a spray. In his r. hand he holds up a spray of some plant. The woman with whom he is conversing stands to r. facing him, turning half-l., her head fully l. She wears a Doric chiton with overfold, and a bracelet; her hair is dressed with a sakkos and narrow fillet, and a serrated band on the top of her head. Her r. arm is raised and holds a piece of drapery out from her shoulder; in her l. she holds a band.

A good deal of yellow is used, and a little crimson and pink. Yellow is used for the naked woman's fillet, serrated band and bracelets, the chains over her chest being yellow and crimson. The patera held by her is picked out in yellow. The bath is yellow and the rock beside it is indicated by yellow lines. The band in the draped woman's hair, the ends of her fillet, her bracelets and necklace are yellow. The silen has a yellow tail and moustache, and wears a yellow spray in his hair, his ornaments being yellow and crimson. The third woman has a yellow band in her hair. Yellow is also used for shading and to indicate the silen's hairy chest.

B. Youth with two women. In the centre a naked youth stands half-r. He wears sandals, a large spray in his hair, crossed chains over his chest, and a bracelet round his l. wrist. His r. hand holds a fillet and is extended to touch the fruit carried by a woman who stands facing him on r. She is dressed in a chiton and heavy himation with indented border, and her hair is bound in a sakkos, with spikes in front. She wears ear-rings and a necklace. In her l. hand she extends a fruit to the youth. To the l. is another woman, dressed like the first but without a necklace; she stands r., extending a fruit in her r. hand.

The spikes in the women's hair, their ear-rings, the necklace of the woman on the r., the fruits, the spray in the youth's hair and the end of the fillet in his hand are yellow. The chains of beads on his chest are yellow and crimson.

[Dublin, University College. Sale cat. 139 c; Tischbein, i. pl. 38; *Hope Heirlooms*, no. 15, p. 6, fig. 15.]

267. Bell-krater (pls. 36 and 37). H. .565 m. Unbroken and perfectly preserved. On obv., above, ivy-wreath with berries, below which egg-and-dot with dots within the eggs; below, meanders and chequers. On rev., above, laurel-wreath r.; below, wave-pattern. Beneath handles, superimposed palmettes with side-spirals and small side-plants; scenes bounded at sides by reserved line.

The stems of the ivy are incised, the berries and the dots within the eggs white.

A. Orestes at Delphi. In the centre below is the omphalos, decked with a network of fillets, beneath which is a kind of covering attached by horizontal bands in front. Against the omphalos, above the ground, kneels Orestes himself, in an impossible position, half-r., turning his head up l.; he wears a himation ornamented with stars over his back attached with a brooch at the neck, a scabbard over the r. shoulder, and shoes. He holds a short sword in his r. hand and two spears in the hollow of his l. arm. Behind him and the omphalos is a very elaborate tripod, obviously of metal. To the r. of the omphalos stands Apollo, on dotted ground, half-l., his head turned nearly r. Over his back falls a flowing himation, the border decorated with chequers; it passes between his legs and is then held by his r. hand. He wears a laurel-wreath, chains of beads across his chest and round his l. thigh, a bracelet round his l. wrist, and shoes. In his l. hand he holds a small five-stringed lyre. To r. and passing behind him rises a laurel-branch from the ground. It is tied with three fillets and to the twigs above are attached two double rectangular votive tablets, of which the right-hand one shows a seated figure holding a lyre, but the other, being folded, shows no intelligible design. Above Apollo is the lower rim of the sun. To the l. of Orestes is Athena, at whom he looks up. She stands r., her l. foot raised on a small round altar, and looks down at Orestes. She wears a long, thin peplos, with buttoned sleeves, the upper and lower edges decorated with rays and chequers, the side edges with a thick stripe, the ground with small circles. The overfold reaches almost to her knees. Above it is a scaly aegis with a gorgoneion on the chest and a fringe of snakes below. Over her back falls a cloak with a pattern of dots in threes. Her hair is flowing and on her head is a Corinthian helmet with plumes and crest in the Paestan manner. She wears a necklace of pendants, and bracelets. Her r. hand rests on a tall spear with a heavy butt. To the r. of Apollo stands a Fury fronting us, her head l. She has short flowing hair and high wings, black at the base and spotted with black and colour. She wears a short chiton with wave-pattern below, and above it a kind

of tunic with sleeves, reaching half-way down the thighs. It is decorated with rays, chequers, saw-pattern, etc. It is girded, and over her chest are crossed bands. She wears high-laced boots with overhanging flaps above and a beady necklace. A large bearded snake is curled round her and seems to threaten Apollo, and in her hair is a smaller snake. Above the tripod is the half-figure of a similar Fury (except that she has no wings), her head turned r. In her r. hand is a snake, and two snakes appear from behind her back. In the r. and l. upper corners are two half-figures, on the r. a youth, his head l., wearing pilos, chlamys, and a band across his chest and holding a spear; on the l. a woman, her head r., wearing chiton, polos (over which is a chequered veil) and necklace.

White is used for the omphalos and altar, the votive tablets, Athena's helmet-plumes and gorgoneion, the upper part of the winged Fury's boots and the pilos of the half-figure on the r.; yellow is used (generally accompanied by orange) for all bracelets, ornamental spots, sandal-soles, the fillets on the omphalos, the rings round the altar, the tripod, Orestes' sword, Apollo's wreath and lyre (this almost in lemon colour), details on the votive tablets, Athena's helmet, edge of aegis, details of gorgoneion and spear, the Furies' snakes and edges of wings (these in lemon colour) and details on boots of winged Fury, the polos of the half-figure on the l., the spear of that on the r., and the sun above; purple is used for bands round the omphalos and its covering behind, Orestes' scabbard, Athena's cloak, the fillets on Apollo's laurel-branch, the beard of the winged Fury's snake and details of the votive tablet on the l. There is shading in very much thinned-out varnish on the nude parts of the figures.

B. Dionysiac scene. In the middle stands Dionysus r. He carries drapery with indented edging over his l. arm. He has long hair and on it an ivy-crown, tied by a band, wears chains of beads across his chest and round his l. thigh, a bracelet and shoes. A small filleted thyrsus rests on his r. arm. In his l. hand is a little patera with fruit and a chain of beads; in his r. hand he holds up a fruit. To the r. is a small silen, his head turned l. and tied with a band. He wears a little skin across his chest, a chain of beads round his l. thigh, bracelets and boots. He holds in his l. hand a wine-skin slung over his shoulder, in his r. hand a little ribbed jug. On the l. stands a maenad, her head r. She wears a thin chiton with buttoned sleeves and indented pattern down the front, and a himation with indented edging. Her hair is wound in a spotted band and she has a necklace, a bracelet and shoes. She holds a small filleted thyrsus in her l. hand. In the upper corners are half-figures, that on the l. of a silen similar to the silen below, but holding a thyrsus, that on the r. of a maenad similar to the maenad below. Between these two are two ivy-leaves and a tympanum.

Yellow is used for necklaces, bracelets, beads and buttons, wreaths, fruit, vessels, thyrsi, ivy-leaves, silen's fillet, and lower part of his shoes; purple is used for fillets round thyrsi and the one held by the maenad; red is used for the upper part of the silen's shoes; brown is smeared on the silen's wine-skin.

The scene on the obverse of this famous vase has been repeatedly described and discussed, and attempts have been made to estimate its exact relation to the drama as written or acted. Millin¹ suggests that as their wings are artificial, and attached by the bands across their chests, the Furies are actors dressed up and that the whole scene is dramatic. Böttiger² and Rapp³ also see the influence of the theatre on the dress of all the figures. Hauser⁴ further maintains that the half-figures point to the influence of the stage. Miss Harrison⁵, on the other hand, says that the painter has shaken himself quite free from dramatic influences. The frequency of dramatic influence on Paestum vases makes the more general opinion likely enough, but Millin's particular theory cannot hold, as one of the Furies has no wings though she has the crossed bands, which moreover are frequently found as part of the ordinary dress on Lucanian vases. The attempt to regard the vase as representing any particular play also fails. Böttiger⁶ points out that two scenes are combined, namely the arrival of Orestes at Delphi and his later appeal to Athena. He then assumes the vase to show a scene from some lost play, perhaps even from one merely extemporised and never committed to writing.

¹ *Peint. de Vases*, II. 107, note 1.

² *Die Furienmaske*, p. 90 note; *Kleine Schriften*, I. 244 note.

³ In Roscher, I. 1335.

⁴ In F.R.H. III. 61 f.

⁵ *Prolegomena*, p. 230.

⁶ *L.c.*; *Kleine Schriften*, I. 244 note. So also Thorlacius, *Vas pictum*, p. 14.

Certainly as an illustration of any specific scene in Aeschylus the picture would hardly fit, but it would make an excellent "poster" for the *Eumenides*.

The two half-figures are usually considered to be Pylades and the ghost of Clytaemnestra¹, which is of course possible. More difficulty has been caused by the omphalos and the network of fillets, for which several amusing explanations have been proposed by the earlier writers. Böttiger² at first thought it to be a basket in which Orestes is trying to hide, though he is discovered by the sun's rays. After this ingenious theory, he unfortunately submits to Millin's³ more prosaic idea that it is a bed covered by a bedspread, on which Orestes is lying. Thorlacius⁴ to his own complete satisfaction explains it as the net in which Agamemnon was entangled, which has somehow appeared at Delphi as evidence in Orestes' favour.

The tablets on the laurel-branch are probably to be regarded as offerings to Apollo as god of healing.

Parallels to some details may be found on other vases in this collection. The Early South Italian bell-krater no. 213 shows a Fury wearing a short chiton and crossed bands as here, and on the Paestum bell-krater no. 271 votive tablets like those on the laurel-branch are attached to the branch held by Chiron.

Beazley⁵ has remarked upon the strange position of Orestes' legs, with the right foot raised instead of resting on the ground level with the knee, the result being that Orestes seems to be floating in front of the omphalos rather than kneeling upon the ground. In commenting on a gem in the Lewes House Collection (no. 92) showing a silen whose pose he compares with that of Orestes, he points out that this position is common on Italiote or very late Etruscan gems, but does not occur in the fifth century.

The vase under discussion is one of the most ambitious works of the Paestan vase-painters. It cannot be called beautiful; and if one fails to get much personal enjoyment from it, one may comfort oneself with the thought that the painter was thoroughly pleased with his work and thoroughly enjoyed doing it. It is in truth a vulgar piece, ill-composed and overcrowded with detail; but how the painter must have enjoyed painting the elaborate wings of the one Fury, and how fierce he thought he made the expression of the other as she towers over the Delphic tripod!

The vase belongs, of course, to the circle of Assteas and Python, to both of whom it has been approached at different times. Winnefeld⁶ refers it to Assteas and connects it with a volute-krater at Naples⁷ showing Apollo warding off a Fury from Orestes, who clutches the omphalos. I can, however, see little stylistic resemblance between this vase and the Hope krater. Hauser⁸, on the other hand, refers the Hope krater with others to the workshop of Python, to whom it certainly stands nearer than to Assteas. I do not think that the Hope krater and the Alcmena vase signed by Python are actually by the same hand. The vases that are nearest in point of style to the Hope krater are a hydria at Brussels and the Louvre Cadmus krater⁹. The Brussels hydria, A 813, is the vase formerly possessed by J. de Witte and published in *Mon. d. I.* 1. pl. 57, no. 1. It shows a youth, dressed in oriental fashion (Paris?), between Hermes and a goddess (Hera?). There is a deer behind.

The history of the vase is of interest. The obverse was first discussed in 1801 by Böttiger

¹ Millin, *Mon. Inéd.* 1. 296; Böttiger, *Die Furienmaske, I.c.*; Thorlacius, *op. cit.* p. 14; etc.

² *Die Furienmaske, I.c.*; *Kleine Schriften*, p. 245 note.

³ *Mon. Inéd.* 1. 275.

⁴ *Op. cit.* p. 18.

⁵ *The Lewes House collection of ancient gems*, p. 77.

⁶ *Bonner Studien*, p. 171, following von Rohden in Baumeister, III. 2007. So also does Huddilston, *Greek Tragedy in the light of vase-paintings*, p. 70, note 1.

⁷ Heydemann, no. 3249, 19th *Winckelmannsfestprogramm*, pl. 1.

⁸ F.R.H. III. 60, note 2.

⁹ Millin, *Peint. de Vases*, II. pls. 7 and 8.

from a plate which Millin had given him. Millin published both sides in the next year and explained that the vase came from Naples and that it belonged to M. de Paroi. He goes on to relate a story from which we may infer that this vase was amongst those which de Paroi so skilfully smuggled out of the country. In a later publication in 1808, he writes "Le vase appartenait à M. de Paroi, qui l'a cédé à M. Hope." Hope then must have bought the vase from de Paroi between 1802 and 1808. All publications hitherto have been more than ordinarily careless. The figures on both scenes are reversed, those which should be on the r. appearing on the l. and *vice versa*, and Apollo's lyre has been totally overlooked: this apart from bad and inaccurate drawing. Bad as it is, Millin's reproduction in *Peint. de Vases* is much better than its predecessors.

[British Museum. Sale cat. 134; Böttiger, *Die Furienmaske im Trauerspiele*, pl. 2, pp. 89 ff. (= *Kleine Schriften*, I. 248); Millin, *Mon. Inéd.* pls. 29, 30, p. 263; *Peint. de Vases*, II. pls. 67, 68, p. 100 (all other illustrations are derived from this); *Gal. Myth.* II. pl. 171, no. 623; *Description des tombeaux de Canosa*, pp. 6, 7; Guigniaut, pl. 244, no. 836; Thorlacius, *Vas pictum Italo-Graecum Orestem ad Delphicum tripodem supplicem exhibens*, p. 14; Inghirami, *Gall. Omer.* III. pl. 12; Raoul-Rochette, *Mon. Inéd.* p. 188; Jahn, *Vasenbilder*, p. 8; Overbeck, *Gall. her. Bildw.* I. pl. 29, no. 9, p. 712, no. 54; Bötticher, *Baumkultus*, pl. 1, no. 2, p. 44; *C-R*, 1863, p. 259, no. 6; *AZ*, 1867, p. 50, note 3, P; Rosenberg, *Die Erinyen*, pp. 56 ff.; Paley, *Aeschylus (frontispiece)*; Duruy, *Hist. des Grecs*, II. 257; Roscher, I. 1335; Baumeister, II. 1117 f., fig. 1315; *Bonner Studien*, p. 171; Millin-Reinach, pp. 80 ff.; Patroni, p. 77; Huddleston, *Greek Tragedy in the light of vase-paintings*, fig. 9, pp. 70-2; Harrison, *Prolegomena*, p. 230, fig. 50.]

268. Bell-krater (pl. 35). H. .355 m. The shape is lower and broader than that of the majority of Paestum vases. Above, on obv., ivy-pattern; on rev., laurel-wreath. Below, wave-pattern. Below handles, two superimposed palmettes with side-spirals and two rosettes. The scene on the obverse is framed by egg-and-dot pattern above, reserved lines below and to the sides.

A. Two maenads and silen. On the l. sits a maenad r. on a palmette and curved stalk. She wears a chiton with indented ornamentation down the front and a himation with indented edging wrapped round her legs. She wears her hair in a sphendone and a chain of beads wound many times. She has a beady necklace and girdle, bracelets and shoes with ornamental balls. In her r. hand she holds a thyrsus tied with a thin fillet, in her l. a fruit. From the r. another maenad advances l., similar except that she has no himation and her hair is tied with a band and a single chain of big beads in front. In her l. hand she holds a thyrsus, on her r. she balances a skewer of fruit, while a thin fillet flutters from her fingers. On the r. a silen stands half-r., his weight on the r. leg, his head turned l. He has pointed ears, and is naked except for drapery over his l. shoulder and r. arm, passing behind the back. He wears chains of beads over chest and thighs, shoes as before, and a bracelet. In his r. hand he has a beady wreath, in his l. a thyrsus. On the l., above, hangs a chain of beads.

The feet are curiously produced in outline onto the reserved band below. Yellow is used for ground-ornaments, chains of beads, balls on shoes, bracelets, thyrsi, skewer of fruit.

B. Two youths. They face each other and wear himatia with indented edging, and garlands in their hair, and hold sprays of a plant. On each side is a half-palmette.

Yellow is used for the crowns and sprays of plants.

This vase comes early in the developed Paestum style. The broad body, low base, broad and low foot, the framing of the obverse, the ivy-pattern and egg-pattern all point to this. Patroni¹ had already recognised it as Paestum work from Tischbein's engraving.

[Howard. Sale cat. 133 c; Tischbein, II. pl. 35; Patroni, p. 77, no. 10.]

269. Bell-krater. H. .36 m. Shape as last. Above, laurel-wreath; below, wave-pattern. Below handles, large fan-palmettes with half-palmettes to the sides of them.

A. Maenad and silen. On the r. a maenad sits l. on a palmette and curved stalk. She wears a chiton with indented ornamentation down the front and a himation with indented edging wrapped

¹ P. 77, no. 10.

round her legs. She wears a sphendone and a chain of beads in her hair, a beady necklace and girdle, a bracelet and shoes with ornamental balls. She extends a patera with fruit on it to a young silen who stands opposite her. He is naked and has an ivy-crown, chains of beads round chest and thighs. He plays the double flute. Below the maenad is an altar with fruit on it. Above are an ivy-spray and a semi-circle of dots.

Yellow is used for the chains of beads, bracelet, balls on shoes, silen's crown, fruit on patera and altar, and objects above.

B. Two draped youths. They wear himatia with indented edges and stand facing each other. They have wreaths on their heads and hold each a spray of a plant. Below is an altar with fruit on it.

Yellow is used for the wreaths and plant-sprays, and for the fruit on the altar.

In style this vase resembles the last though the ornamentation is simpler.

[Howard. Sale cat. 133 D.]

270. Bell-krater (pl. 37). H. .375 m. Above, laurel-wreath r.; below, wave-pattern. Beneath handles, fan-like palmettes; to sides of scenes, half-palmettes and spirals in the usual Paestum style.

A. Dionysus and maenad. On the l. stands Dionysus half-r., his head r. His hair is long, and bound by an ivy-crown and a fillet. He wears a himation with indented border round his thighs and over his l. fore-arm, shoes, bracelets, and a string of beads across his chest. In his r. hand is a patera with fruit, in his l. a thyrsus tied with a long, flying fillet. Facing him on the r. is a maenad seated on a spiral ornament. She wears a sleeveless chiton with a broad indented stripe down the front, and a girdle, and has a himation with indented border wrapped round her legs. Her hair is bound by an ornamented band with beads along the edges, and she has shoes, necklace, ear-ring, and bracelets. On her lap, the ends held in her hands, is a broad piece of stuff. She raises the forefinger of her r. hand as if gesticulating. Below on the r. is a small altar with balls upon it. In the middle above is a square window, at which appear the head and neck of a woman in profile l., the hair bound in a broad band and the edge of a chiton showing at the neck. Along the top of the window are balls, from the l. upper corner hangs a string of beads, and from the sill hangs a necklace. Between it and the head of Dionysus is a rosette; above, on either side of the scene, vine-leaves.

Yellow are the spiral seat, the ornaments of both figures and balls on their shoes, Dionysus' head-dress, patera, and thyrsus, the balls on the altar, the beads on the window, and the leaves and rosette in the field. Purple are the maenad's head-dress, the fillet on the thyrsus, the hair-band and edge of chiton of the woman at the window. The piece of stuff held by the maenad is white with purple spots.

B. Two draped youths. They wear himatia with indented edges, and bands in their hair. The one on the l. fronts us, his head turned r., and holds a stick in his r. hand. The one on the r. stands l., holding a plant-spray.

Yellow is used for the hair-bands, stick, and plant-spray.

There seems no reason to attach any special meaning to this scene, though De Witte¹ explains it as illustrating the Thesmophoria, the seated figure being Demeter, the object held by her a scroll containing laws and identifying her as Demeter Thesmophoros, and the head at the window being that of Persephone.

Patroni², relying on Tischbein's engravings, classes this vase as Paestum ware.

This and the five following vases, nos. 271-275, are all from the same workshop, perhaps by the same hand. In shape and ornamentation they are precisely similar. They are good examples of the less objectionable type of Paestum vases.

[London, 8 Duke St., Mr Andrade. Sale cat. 138 A; Tischbein, iv. pl. 36; Millin, *Gal. Myth.* i. pl. 49, no. 276; Guignaut, pl. 105, no. 490; *El. Cér.* iii. pl. 40; Brøndsted, *Voyages dans la Grèce*, ii. 238, note 9; Patroni, p. 77, no. 12.]

271. Bell-krater (pl. 37). H. .385 m. Ornamentation as on last.

¹ In *El. Cér.* iii. 156. Similarly Brøndsted, *Voyages dans la Grèce*, ii. 238, note 9.

² P. 77, no. 12.

A. **Centaur and silen.** Thin plants grow on the ground. On the r. a centaur, long-haired and bearded, his chest hairy, goes l. He wears a band of leaves in his hair, a spotted skin round his neck (tied by the hind-legs, the head and body flying behind) and beady bands round his chest and horse's body. In his uplifted r. hand he holds a torch, in his l. a patera with fruit. With his r. wrist he clasps to his body a tall laurel-branch with three shoots, from one of which hangs a fillet and from another a votive tablet and an indistinct object rendered by Tischbein as a bird. On the l. in front of the centaur a little old silen steps l., turning his head round and looking up into the centaur's face. He is bearded and has a band of leaves in his hair. He wears a band of beads round chest and thigh, bracelets, socks and shoes. In his r. hand he holds a thyrsus tied with a fillet; his l. hand, raised to his chest, holds a flower. To the l. above is a horizontal trail of ivy, round which is bound a fillet.

Yellow is used for the hair-bands, bracelets, strings of beads, the branch and torch of the centaur and the silen's thyrsus, the spots on the skin worn by the centaur, the silen's tail, and the ivy-trail above; red for the flame of the torch and the silen's socks; purple for the fillets on the thyrsus, branch, and ivy-trail. There is some shading in thinned-out brown on the bodies.

B. **Two draped youths.** They wear himatia with indented edges and bands in their hair, and hold sticks. The one on the l. fronts us, his head turned r., the one on the r. stands l. To the r. below is a small altar with three balls upon it.

Yellow is used for the hair-bands, the sticks, and the balls on the altar.

The votive tablet on the branch is interesting. We found similar tablets on Apollo's laurel-branch on the obverse of the big Orestes vase of the same fabric above (no. 267), where they are to be explained as offerings to Apollo, the god of healing. Assuming a like interpretation here, the centaur will be Chiron, who was renowned as a doctor from Homer downwards. The identification with Chiron makes it very probable that we have before us a scene from a play. Paestan vases as a class are obviously much influenced by the stage and representations of phlyakes are common (*e.g.* no. 275, p. 144 below). That Chiron was the subject of plays is proved by Cratinus' writing a play called the "Chirons," and by a phlyax vase, a bell-krater in the British Museum (F 151), showing Chiron going to the temple of Apollo to be healed.

Patroni¹ had already classed this vase as Paestan, from Tischbein's engraving.

For style see comment on no. 270.

[Viscount Cowdray. Sale cat. 137 A; Tischbein, i. pl. 42; Müller-Wies. pl. 46, no. 589; *Jahrb.* 1886, p. 305, note 263; Patroni, p. 77, no. 5.]

272. Bell-krater (pl. 37). H. .395 m. Ornamentation as on last.

A. **Dionysus and papposilen.** On the l., on dotted ground, Dionysus goes r. He has long hair, with an ivy-crown tied on by a fillet, strings of beads round his chest and l. thigh, a piece of drapery, bordered and ornamented with small circles, round his r. thigh and over his l. fore-arm, shoes, and a bracelet. In his l. hand he holds a kantharos by the foot, in his r. a thyrsus tied with a fillet. Before him on the r. an actor goes r. dressed as a little silen in a close-fitting suit, padded and studded with little dots, which entirely covers him except for head and hands. Nipples, navel and genitals are part of the suit. He is old and bald, probably represented as wearing a mask. Over the suit he wears a dappled skin tied on his l. shoulder and fastened with a girdle, a fillet, socks and shoes. In his r. hand he carries a situla; with his l. he plays on a flute which he holds to his lips. In the middle above is a horizontal ivy-trail with a fillet, below it a grotesque mask facing r. with a beady wreath.

The silen's hair and beard and the dots on his body are white; his situla and flute, parts of the shoes of both figures, the wreath on Dionysus' head and on the masks, Dionysus' ornaments, kantharos, and thyrsus, and the ivy-trail above are purple; the fillets on the thyrsus and ivy-trail and on the silen's hair, his socks and girdle, are purple; brown is used on the skin worn by the silen.

B. **Two draped youths.** They wear himatia with indented edges. The youth on the l. fronts

¹ P. 77, no. 5.

us, his head turned r. and his himation drawn over it. The one on the r. balances a skewer of fruit on his r. hand. Above to either side are fillets and balls.

Yellow is used for the fruit and for the objects in the field.

The mask and the costume of the papposilen on the obverse show the dramatic import of the scene.

For style see comment on no. 270.

[Viscount Cowdray. Sale cat. 137 B.]

273. Bell-krater (pl. 37). H. .385 m. Ornamentation as on last.

A. **Dionysus and papposilen.** The ground is marked by a wavy line, with little dots in threes below it. On the r. Dionysus moves l. He has long hair, with a beady wreath tied on by a fillet, beads over his chest and round his l. thigh a bracelet, a himation with indented edging round his r. thigh and over his l. fore-arm, and shoes. On the forefinger of his r. hand he swings a kylix as if playing kottabos; in his l. hand he holds a thyrsus. On the l. an actor, impersonating a little silen and dressed like the similar figure on the obverse of the last vase (except that he has no girdle), goes l. In his r. hand he holds up a torch; over his l. shoulder he holds a full wine-skin, tied round the middle by two dotted fillets. Below the silen is a little altar with four little balls on it; in the middle, a little palmette-spiral of the usual Paestum type. To l. below is an ivy-leaf; above, a fillet: to r. an ivy-spray tied with a fillet.

There is some shading in light brown on the wine-skin to show the crease.

White is used for the ground-lines and dots, spots on silen, his hair and beard (orange details); yellow for the ivy-trail, bracelets, etc., shoe-buttons, blobs in Dionysus' hair, kylix, thyrsus, torch, dots on wine-skin, balls on altar; purple for ornamental fillets, those round thyrsus and skin, silen's socks; brown for the skin worn by the silen, part of wine-skin.

B. **Two draped youths.** They wear himatia with indented edging and bands in their hair, and hold sticks. The one on the l. fronts us, his head turned r., the one on the r. stands l. To r., below, a little altar with three balls on it.

Yellow used for the hair-bands, sticks, and balls on altar.

For style see comment on no. 270.

[Viscount Cowdray. Sale cat. 137 C.]

274. Bell-krater (pl. 38). H. .34 m. Ornamentation as on last.

A. **Dionysus and Pan.** On the l. Dionysus goes r. He wears an ivy-crown tied by a fillet, chains of beads over his chest and r. thigh, a himation with indented border over his bent l. arm, and shoes. In his r. hand he holds a thyrsus from which hangs a fillet; in his l. two ball-wreaths, seen at different angles. On the r. goes Pan r. He is horned, bearded, and goat-legged. His chest, belly and thighs are hairy. On his head is a wreath, over his chest a chain of beads, on his r. arm a bracelet. In his r. hand he holds a bell hanging by a beady chain; in his l. he raises a syrinx to his lips. His head is large and grotesque. Above is an ivy-trail tied by a fillet.

Yellow is used for the chain of beads, wreath, Pan's horns, bracelet, syrinx, and bell, and for the ivy-trail above; purple for the fillets on the ivy-trail and thyrsus; brown for the hairs on Pan's body.

B. **Two draped youths.** They wear himatia with indented edging, leaving the chest bare, and shoes. Across the chest they have a chain of beads. The one on the l. stands front, his head r. The one on the r. stands l.

The chains of beads are yellow.

A bell-krater in the Louvre (Millin, *Peint. de Vases*, II. pl. 21), also of Paestan fabric, shows a very similar representation of Dionysus and Pan.

The vase was classed as Paestan by Patroni¹, from Tischbein's illustration.

For style see comment on no. 270.

[Howard. Sale cat. 133 A; Tischbein, I. pl. 43; *Nuove Mem. d. I.* 1865, p. 280, no. 1; Müller-Wies. p. 49, pl. 43, no. 539; Patroni, p. 77, no. 6.]

¹ P. 77, no. 6.

275. Bell-krater (pl. 38). H. .345 m. Ornamentation as on last.

A. **Dionysus and burlesque Hermes.** The ground is a wavy line. On the l. stands Dionysus r. He wears a himation with indented edging over both fore-arms and behind his back. He wears on his head an ivy-crown tied by a fillet, also chains of beads round his neck, chest and thigh, bracelets, and shoes. In his l. hand he holds a filleted thyrsus, in his r. a patera with fruit on it. Opposite him stands a burlesque Hermes l. He wears a grotesque mask with an olive garland, a padded under-garment covering him closely all over to the neck, wrists and ankles, a thick padded body-covering and phallos (over which, but not quite covering it all, is a chiton), a petasos fallen back and a chlamys with indented edging. In his r. hand he holds out a wreath to Dionysus; his l. rests on a staff.

White is used for Hermes' eye-brows, spot in eyes, teeth, petasos-ribbon, chiton and staff; yellow for the ground-line, wreaths, chains of beads, bracelets, patera and fruit and thyrsus; orange for details of chiton; purple for the padding and phallos of Hermes and the fillet on the thyrsus; brown for Dionysus' shoes.

B. **Man and woman.** A man stands on the l. fronting us, his head turned r. He has long hair garlanded, and wears himation and shoes. On his l. hand he balances a skewer of fruit. On the r. a woman goes half-l. Her hair is bound in a broad band; she wears a girt chiton, with indented ornamentation down the front, ear-ring, necklace and bracelets. In her r. hand is a wreath, in her l. a thin fillet.

White is used for the fillet held by the woman, yellow for the wreath, chain of beads, bracelets, and skewer of fruit.

The vase shows a phlyax. Hermes is found once again on a phlyax-vase, a Paestum bell-krater in the Museo Gregoriano¹, where he accompanies Zeus on a serenade. The present vase is not in Heydemann's list of phlyax-vases and is apparently unpublished.

For style see comment on no. 270.

[Howard. Sale cat. 133 B.]

276. Bell-krater. H. .365 m. Ornamentation as on last.

A. **Dionysus and silen.** On the l. a bearded silen goes l., looking back as he goes. He is naked and has a garland on his head, chains of beads round his shoulder and thigh, and shoes. In his l. hand he holds a garland, in his r. hand a kottabos-stand, the *πάβδος* of which is tied with a fillet. From the r. Dionysus follows him, naked except for flying drapery round an arm and leg. His hair is long and tied by a thick band. He wears beads like those of the silen and a bracelet. In his r. hand he has a patera and a chain of beads, in his l. a filleted thyrsus. The ground is a wavy line; above is an ivy-trail.

Yellow is used for the ground-line and ivy-trail, chains of beads, bracelets, parts of shoes, thyrsus, kottabos-stand, patera and garland; purple for ornamental fillets.

B. **Two draped youths.** They are muffled in himatia, the r. hand just projecting. They wear garlands, and carry a stick and a fruit in their r. hands. They stand facing each other in conversation.

Yellow is used for garlands, sticks and fruit.

[Howard. Sale cat. 136 C.]

277. Bell-krater. H. .365 m. The foot has been added and does not belong. Ornamentation as on last.

A. **Bath scene.** In the middle is a large round bath on a pedestal. To the l. stands a naked woman, leaning with her l. hand on the rim of the bath. She wears strings of beads round her head, neck and chest, and bracelets. On her r. hand she balances a skewer of fruit. From the r. advances a naked silen. He wears chains of beads round his head, chest and thigh, a bracelet and an anklet. He is in the act of pouring water from a large amphora held in both hands into the bath. To r. and l. above hang fillets.

White used for parts of bath; yellow used for crowns, bracelets, etc., skewer of fruit, parts of bath, water from amphora, ornamental fillets.

B. **Two draped youths.** They wear himatia and small-leaved crowns. The one on the l. fronts us, his head turned r. The one on the r. stands l.

The crowns are yellow.

[Graham. Sale cat. 135 C.]

¹ Heydemann, *Jahrb.* 1886, p. 276, where see further references.

278. Bell-krater. H. .34 m. Ornamentation as on last.

A. **Dionysus and silen before a window.** Above is a square window, at which appears a human head and neck, draped up to the nose and over the head. One hand, also muffled, holds double flutes. The figure looks down to the two who stand below, namely Dionysus on the l. and a silen on the r. Dionysus is young and wears a himation with indented edging round his legs and over his l. arm, a garland, a chain of beads over his chest, and bracelets. With his l. fore-arm he leans on a stick and in his l. hand holds a wreath with a fillet. With his r. hand he holds up a bird towards the figure at the window. The silen stands on dotted ground. He is small, fat and old. He leans against a pillar with his l. side. He wears a little spotted skin over his chest, girt at the waist, shoes, and a garland in his hair. In his l. hand he holds a filleted thyrsus; in his r. he holds up a patera with fruit (a chain of beads also hangs from his fingers) towards the figure at the window. Below, on the l., is an altar with a skewer of fruit on it. Above, on either side, hang ivy-crowns, one tied with a fillet.

White is used for the nude parts of the figure at the window, and for the flutes (details orange); yellow for the ground-line, the crowns above, garlands, chains of beads, bracelets, Dionysus' stick, the bird, the silen's thyrsus, the fruit on the patera and on the altar; purple for fillets, the silen's girdle, and the drapery of the figure at the window; brown for the skin worn by the silen, and his shoes.

B. **Two draped youths.** They wear himatia and garlands and hold sticks. The one on the l. fronts us, has a chain of beads across his chest and holds a fillet; the one on the r. stands l. and holds up a plant-spray.

The fillet, chains of beads, sticks, and garlands are yellow.

The scene suggests a serenade and must almost certainly be dramatic.

[Howard. Sale cat. 136 B.]

279. Bell-krater. H. .315 m. Surface worn. Ornamentation as on last.

A. **Woman approaching altar.** On the l. is an altar, in the form of a fluted pillar, tied with a fillet and with balls upon it and at the base. From the r. a woman approaches it half-l. She wears a black girt chiton with border, stripes and dots, and over it a himation with indented edging, drawn up behind over her head. She wears a band in her hair, ear-rings, bracelets, and shoes. In her r. hand is a wreath, seen obliquely, in her l. a pitcher tied with a fillet. To the r. grows a plant. To l. and r. above are fillets, that on the l. hanging from a garland.

Yellow is used for the balls on the altar, the woman's ornaments, head-band, details of shoes, dots on chiton, girdle, the garland above, and the plant; purple for the fillets on the altar and pitcher, and for the border and stripes of the woman's chiton.

B. **Silen and dog.** On the r. a young naked silen stands fronting us, his head l. He wears chains of beads round his head, neck, and thigh, a bracelet and shoes. Over his l. arm hangs a skin. In his l. hand he holds a patera with fruit and a garland; a thyrsus tied with a fillet rests against his arm; with his r. hand he gives a piece of food to a dog which jumps up to take it. The dog stands on dotted ground and has a collar. To the r. below is a little altar with balls on it; above, to l., is a fillet, to r., an ivy-leaf.

Yellow is used for the silen's ornaments, the top of his tail, details of his shoes, his thyrsus, the garland in his hand, the balls on the patera, the food in his hand, a streak on the under part of the dog and dots on its collar, the balls on the stele, and the ivy-leaf above; the fillet above and that on the thyrsus are purple, with yellow spots and ends.

Patroni¹ had already classed this vase as Paestan.

[Howard. Sale cat. 136 A; Tischbein, II. pls. 29, 30; Patroni, p. 77, no. 9.]

280. Bell-krater. H. .30 m. Ornamentation as on last.

A. **Dionysus and silen.** On the r. Dionysus sits on a chest l. He wears a himation with indented edging round his legs, an ivy-garland on his head, a chain of beads across his chest, bracelets and shoes. He holds a filleted thyrsus to his body with his l. arm. In his l. hand he holds a patera with fruit, in his r. he holds out fruit. From the l. an actor impersonating a little old silen and dressed like the

¹ P. 77, no. 9.

similar figure on the obverse of vase no. 272 (pl. 37) approaches him. He is naked, bald and bearded, and wears a fillet, a chain of beads across his chest, bracelets and shoes. In his r. hand he carries a situla, in his l. a bird, which opens its beak to take the fruit Dionysus offers it. Below on the r. is an altar with balls upon it; above, to l., a trail of ivy.

White is used for the silen's hair, beard, and the balls on his garment; yellow for the balls on the altar, the ivy-trail, garlands, chains of beads, bracelets, etc., the thyrsus, patera, shoe-buttons, situla, and bird; purple for the fillets.

B. **Two draped youths.** They wear garlands, himatia and shoes, and carry sticks. The one on the l. stands r., holding a skewer of fruit on his r. hand; the one on the r. is bare to the waist, stands half-l. and carries a chain of beads in his r. hand.

The garlands, sticks, shoe-buttons, and chain of beads are yellow.

Patroni has already classed this vase as Paestan¹.

[Graham. Sale cat. 135 B; Tischbein, II. pl. 37; Patroni, p. 77, no. 11.]

281. Bell-krater. H. .45 m. Ornamentation as on last.

A. **Dionysus and silen.** The ground is indicated by dots. On the l. Dionysus goes r. He is effeminate in type, with elaborately dressed hair bound with a vine-wreath. Round his thighs and across his chest are chains of beads, and he wears bracelets and shoes, and carries a piece of drapery over his r. arm. On his r. hand he balances a skewer of fruit, in his l. arm he holds a thyrsus. On the r. a young silen goes l. in exactly the same attitude. He holds a kantharos in his r. hand, a thyrsus in his l. In the field are discs.

Yellow is used for the ground-line, wreaths, chains of beads, bracelets, the skewer of fruit held by Dionysus, and his thyrsus, the silen's thyrsus and kantharos, parts of the shoes and of the discs in the field.

B. **Two draped youths.** They face each other, and wear garlands and sandals. One holds a tympanum with strings. Above are rosettes.

Yellow is used for details of sandals, garlands, border and strings of the tympanum, and dots on the rosettes.

Poor work of the latest Paestan type.

282. Mirror-case. Length .35 m., diam. .205 m.

Handle moulded, in the form of a naked Eros with arms raised and bent at the elbow. On his head and arms, and joined to the bowl of the case, are two heraldically-placed beasts, with tails like those of cats. The moulding of these figures is quite rough.

Bowl. On upper rim, black ovals. Bowl plain black varnish, with centre reserved, containing design within circle of wave-pattern.

Seated Eros. A naked effeminate Eros is seated l. on a rock, his feet resting on a line of dots. He wears chains of beads over his chest, in his hair and round one thigh, and bracelets. In his r. hand is a fan, in his l., which is lowered, a vine-cluster. To l., springing from his l. foot, is a spiral.

The ground is dotted black, the rock white; white is also used for the dots below the feet of Eros and for part of his wings. The fan is white and yellow, the beads and bracelets yellow.

Very poor and decadent work.

XV. CUMAE

(See Introduction, p. 18)

283. Amphora (pls. 39 and 34). Elongated shape; Furtwängler, 53. H. (with restorations) .67 m., (without restorations) .46 m. Rather pale yellowish clay. Mouth, most of neck and handles restored, and heavy wooden foot added. On shoulder, on obv., enclosed unjoined palmettes; above, between

¹ P. 77, no. 11.

them, small rosettes; on rev., the same alternating with large palmettes rising up neck. Below, wave-pattern. On sides, below handles, superimposed palmettes with small side-spirals.

A. *On neck*, remains of legs of draped woman and man wearing greaves (Hector's farewell?).

On body. Battle of Greeks and Trojans. The scene consists of three registers, but the effect is that of a *mêlée* of figures.

In the centre of the lowest register is a warrior who has been forced down, and kneels with his r. knee on a rock, his l. leg extended, his body almost fronting us, and his head turned half-r. On his l. arm he raises a shield as if to protect himself, and from the same arm flutters a piece of drapery. On his head is a crested helmet with raised visor. In his r. hand he brandishes a spear, which he seems about to hurl at some adversary, who, however, is not shown. His l. thigh is pierced by a spear and blood flows from the wound. Behind him two warriors advance to attack each other, one from either side. They are heraldically placed in almost identical poses, with the l. knee bent, the r. leg extended backward, a shield on the l. arm, the r. brandishing a spear, and crested helmets with visors on their heads. The one on the r. is partly hidden by the kneeling man, and is seen from the back. A piece of drapery flies from his l. arm. The one on the l. is further from the kneeling figure, and is seen from the front, turned slightly r. The inner part of his shield is shown. To the r. is an archer, his back toward us. He moves r., but turns his body back l. to discharge an arrow. He wears a short chiton and coat of mail, and a spotted chlamys fastened at his throat and flying out behind him. His hair is free and curly, and is framed by two parallel lines which look more like a halo than anything else.

In the middle register a tall warrior strides r., wearing a short chiton and coat of mail, a Phrygian cap, and a piece of drapery falling in front of his l. shoulder and floating out behind. With both hands he raises a battle-axe, with which to strike a heavy blow at a warrior who has fallen back on the r. The fallen man supports himself on his r. hand, which grasps a short sword, mostly hidden by his body; his legs are in profile l., his back toward us, his head l. His l. hand is raised in supplication. He wears a short chiton, coat of mail, Corinthian helmet, and greaves. Behind and to the l. of the victorious warrior a naked dead warrior lies prone, his r. arm grasped by a man further to the l., who attempts to drag him away. He bends forward, raising his shield on his l. arm to cover himself, the inside being visible. He is naked and wears a Corinthian helmet and a cloak, which hangs over his l. shoulder. On either side of these figures is an archer. The one on the l. almost fronts us, his hands outstretched r. in the act of drawing the bowstring, his l. leg raised on an invisible rock. He wears a short chiton, coat of mail, chlamys, and crested helmet with visor, and carries a quiver. The one on the r. crouches l. on one leg, the other outstretched, and is also in the act of shooting; he is clad like the other except that he has no coat of mail.

In the centre of the upper register is a duel of two warriors. The one on the r. is outstanding in size. He has his back almost toward us, and advances l., his head turned l. On his r. arm is a shield and flying drapery, his l., which is lowered, holding a spear horizontally. On his head is a Corinthian helmet. His adversary moves r. in a similar position, but almost fronting us. His r. arm is bent and holds a spear horizontally; on his l. is a shield seen from inside and bordered with wave-pattern, and on his head is a crested helmet with visor; behind him streams a chlamys, fastened at the neck with a clasp. To the l. another warrior moves l., looking back r. and raising his shield on his l. arm to protect himself; his r. arm is bent and carries a short spear. On his head is a crested helmet with visor, and a chlamys is fastened at his neck and flies out l. On the r. of the scene are two more figures, one behind the other, moving in opposite directions. The foremost advances l. as if to join the central combat. He wears a chiton, coat of mail, and helmet with crest, visor, and cheek-pieces. His back is partly toward us, his head and legs in profile l. He carries a shield and drapery on his l. arm, a spear held horizontally in his r. hand. The further warrior moves r., turning back l. as he goes. He is nude but for a flying chlamys, wears a helmet like that of the last, and carries a shield on his l. arm and a spear in his lowered r. hand. He also is seen from the back.

Considerable use is made of accessory colours. There are traces of a dull red wash on the nude parts of most of the figures. In the bottom register, white and yellow are used for the helmets and outsides of the shields of all the figures, for the hand-grips of the shield of the warrior on the l. and for the breast-plate of the archer. The edges of the cloaks of the three warriors on the l. and the clasp of that of the warrior on the extreme l. are white, in which the rock is also outlined. The inside of the shield of the warrior

on the l. and the blood flowing from the thigh of the kneeling man are red. The spears and bows are dark yellow or brown. In the middle register white and yellow are used for breast-plates, helmets and peaked cap, the arrows in the quiver of the archer on the l., the exterior, rim, and hand-grips of the shield of the next man, the greaves of the defeated warrior, and the girdle of the archer on the r.; yellow for the bow and arrows of the archer on the l., and the axe of the victorious warrior; brown for the bow of the archer on the r.; red for the interior of the shield. In the upper register, the helmets and shields of all the figures are white and yellow, also the hand-grips of the shield and the clasp of the chlamys of the advancing warrior on the l. (and probably once that of the retreating warrior), and the breast-plate of the foremost warrior on the extreme r. The javelin of the warrior on the l. is white, the spears of the others yellow. The inside of the shield of the advancing warrior on the l. is red.

B. Marriage scene. Below on the l. is a draped female figure. She wears a Doric chiton girt over the overfold, a high polos on her head, shoes, necklace, armlet, bracelets, and ear-ring. Her hair is long and tied simply behind. In her r. hand she holds a torch, and in her l. she extends a patera toward a man who advances toward her from the r., holding out a garland in his r. hand. He wears a himation with fringed border draped round his r. side and over his l. shoulder, muffling his l. hand, a crown with projecting balls, sandals, and chains of beads crossing over his chest, and has long hair falling over his shoulder in ringlets. On the r. a woman follows him l., looking back r. as she goes. She wears a Doric chiton girt over the overfold, and a garland in her hair. Her r. hand is raised to her shoulder, her l. bent across her body, holding a patera. On either side of the group, on a higher level, stands a woman. They stand in attitudes balancing each other, leaning on invisible supports with their inner arms, their inner legs bent, the weight on the outer, their bodies turned slightly outwards but heads facing each other. Both wear flowing Doric chitons open down the inner side, which has an indented border, and necklaces. Their hair is long and curled. The woman on the r. has a bracelet on her r. arm, her l. being muffled in her drapery and resting on her hip. The one on the l. wears heavy bracelets on both arms, an armlet, and a fillet in her hair; in her r. hand she raises a mirror. Between them, above the head of the man below, is a small Eros seated l. on an invisible seat, his head turned half-r. He wears sandals, crossed chains of beads over his chest, and a chain of beads round his r. thigh. In both hands he twirls an ἵψυγξ. Above, to the r. of the woman on the r., is a disc.

Yellow and white are used for the ornaments of all the figures, the polos, patera, and veil of the female figure on the l., the garland of the man, the fringe of his himation and the patera of the woman beside him. Her nude parts are white. Yellow are the upper edge of Eros' wings, the ἵψυγξ, and the mirror of the woman on the l. The disc in the field is yellow and brown.

The subject of the obverse is clearly a battle between Greeks and Trojans, and we shall hardly be wrong in identifying it as the fight over the body of Patroclus, so famous a subject that the artist would have been unlikely to use such a scheme for any other¹. The individual figures have nearly all been identified by various writers, but no great confidence can be put in these identifications, because the vase-painter did not aim at producing an accurate illustration of any particular passage of the *Iliad*². The identifications will, however, be given for what they may be worth³.

In the upper register we have Hector, closely followed by Aeneas and Chromius, fighting Automedon, while Antilochus departs to the l. to bring the news of Patroclus' death to Achilles. In the middle register the body of Patroclus is being dragged aside by a warrior, probably Menelaus, to the l. of whom is an archer variously called Merion⁴ or Teucer⁵. To the r. is Ajax, son of Telamon, attacking with an axe Hippothous. The archer to the r. again may be Pandarus. In the lower register Ajax, son of Oileus, comes to the help of Idomeneus, who kneels on a rock and is attacked by a foe from either side.

¹ Overbeck (*Gall. her. Bildw.* i. 430) rather surprisingly doubts that the body is that of Patroclus.

² Reinach (Millin-Reinach, p. 31) wisely remarks, in quoting the identifications, "le céramiste lui-même ne savait peut-être pas si long."

³ They are given by Millin, *Peint. de Vases*, i. 96 ff.; *Gal. Myth.* ii. 85-6; Inghirami, *Gall. Omer.* ii. 68; Guigniaut, iv. 366, no. 795.

⁴ Millin, *Peint. de Vases*, i. 98; *Gal. Myth. l.c.*; Inghirami, *l.c.* ⁵ Reinach, *l.c.*; Guigniaut, *l.c.*

The archer to the r. is usually called Paris, though, as Millin admits¹, his presence at this battle is not mentioned by Homer.

The halo-like lines round the head of the archer on the right of the bottom register are puzzling. That they are actually a halo indicating Apollo fighting for the Trojans is, I think, impossible. First, there is no trace of colour between the lines: a halo of light indicating the sun-god would certainly have been coloured. Then, there is no parallel in Greek art of a halo of this shape worn by Apollo. Nor do the lines in the least resemble a cap, though Millin distorts them into one in his publication. Nor can they possibly be part of the drapery of the figure above, because they run quite counter to it. The only explanation I can offer is that the artist, not wishing the lines of the drapery of the figure above to run into the archer's hair, drew the two lines simply as a frame and nothing more.

The meaning of the reverse remains undeciphered. Gerhard² calls the central pair Dionysus and Kore, whose backward glance shows her to be the bride of the underworld god. The figure facing them is, according to him, Demeter, here confused with Cybele³, whose mural crown she wears. Dionysus, Kore and Demeter were, as Gerhard points out, worshipped together in a temple at Thelpusa, where statues of all three could be seen⁴. The female figures above he identified as possibly Artemis and Athena.

The difference in spirit between obverse and reverse is very marked; but it is a difference not of hands but of models. The obverse is derived from some picture, probably by some famous painter not a vase-artist, dating round the end of the fifth century: the reverse and with it the shape of the vase derives from the Attic loutrophoroi of the late fourth century. A good analogy to the obverse is given by the Attic squat lekythos at Naples showing a fight between Greeks and Amazons⁵ and dating towards the end of the fifth century. Like the Hope vase it was probably derived from some painting. It shows a similar variety of pose. It is of course but one among a number of possible analogies. The elongated figures on the reverse with their long chitons, sometimes with overfolds almost reaching their knees, are clearly derived from Attic vases of the Kertch period.

The Naples kalpis (Heydemann, 2849) showing a fight of Greeks and Amazons is very close in style, perhaps by the same hand. An important vase from the same workshop is the elongated amphora at Leiden⁶ showing (A) the fight between Achilles and Memnon with psychostasia above and (B) two silens carrying εἰδωλα (or Eroles?). It has been so much restored that it is difficult to say whether or not it is by the same hand as the Hope vase.

The vase was found at Polignano⁷ and was originally in the collection of the duke Caraffa Noya at Naples⁸, and later in the museum of Capo di Monte⁹. It then passed into the Edwards Collection¹⁰, and finally into that of Hope¹¹.

[Viscount Cowdray. Sale cat. 119; Winckelmann, *Gesch. der Kunst* (Dresden, 1809), Bk. 3, ch. 4, § 19; Millin, *Peint. de Vases*, I. pls. 49, 50, pp. 94 ff.; *Gal. Myth.* II. pl. 158, no. 580, pp. 85 ff.; *Tombeaux de Canosa*, p. 1, note 1; Christie, p. vi note; Guignaut, pl. 230, no. 795, IV. 366; *Magasin encyclopédique*, 1809, II. 461 ff. (with two small plates); Inghirami, *Gall. Omer.* II. pl. 149, p. 68; Gerhard, *Ant. Bildw.* pl. 313, I, p. 86, note 94, p. 232, note 24, p. 404, note 1; *AV*, III. 87, note 33; Overbeck, *Gall. her. Bildw.* I. 430; Millin-Reinach, p. 30.]

¹ *Peint. de Vases*, I. 98; *Gal. Myth.* II. 85.

² *Ant. Bildw.* p. 86 n. 94, p. 404 n. 1.

³ For this confusion Millin (*Peint. de Vases*, I. 100, note 2) cites Eur. *Bacch.* 73 ff. ⁴ Paus. VIII. 25. 2.

⁵ *Bull. Nap.* New Series IV. pl. 8; Sommer photo. no. 10, 102. It is interesting to note that it was found at Cumae.

⁶ Millin, *Peint. de Vases*, I. pls. 19-22. For further references see Millin-Reinach, p. 17.

⁷ Millin, *Tombeaux de Canosa*, p. 1, note 1.

⁸ Winckelmann, *Gesch. der Kunst* (Dresden, 1809), Bk. 3, ch. 4, § 19. His description is, however, vague, and may not refer to the same vase.

⁹ Inghirami, *Gall. Omer.* II. 68; Millin, *Peint. de Vases*, I. 94, note 1.

¹⁰ Millin, *l.c.*

¹¹ Millin, *Tombeaux de Canosa*, *l.c.* Christie, p. vi note, says it came from the Chinnery Collection.

284. Jar with handle over mouth (pl. 38). H. .30 m. Clay pale with red patches On shoulders, wave-pattern. Broad reserved line below pictures, narrower one above. To sides, on body, single palmettes with convoluli to sides. On each side of the neck is a female head in profile l., the hair dressed in a sakkos spangled with triangles of dots and with dotted edges, and bound by a fillet with flower. Over the foreheads are rows of beads, round the necks necklaces; one head has also an ear-ring.

The ear-ring and the beads over the foreheads are white, those round the necks black.

A. Oriental warrior. The figure probably represents an oriental warrior, not an Amazon. He steps r., turning back l., with head fully l. He wears a short chiton with a belt, oriental cap, and shoes, and carries on his l. arm a pelta, in his r. hand a battle-axe.

The belt appears once to have been white.

B. Draped youth. He is turned to the l.

A vase of the same shape at Naples (Heydemann, 863), showing (A) draped woman going r., (B) draped youth facing r., is very close in style. The Hope bell-krater no. 305 showing Zeus with cornucopia, Heracles and Hebe, is close in style. It is drawn in the same minute, careful way.

285. Jar with handle over mouth. H. .275 m. Twisted handle. No foot. On neck and top of shoulders, panels decorated with large tongues. Below these, two fan-palmettes, one on each side of vase, with two large side-plants to either side of them. Below these, band of wave-pattern; below this, plain black varnish.

The tips of the tongues and of the palmettes and the side-plants are picked out in yellow.

286. Jar with handle over mouth. Companion vase to last. Decoration similar to that on last, but there are four large palmettes covering the whole body instead of two with side-plants, and there is also a band of curling tendrils between the neck and the palmettes.

Same accessory colours as last, curling tendrils on shoulder yellow.

287. Alabastron (pl. 40). H. .20 m. Beautifully made and quite unbroken. On neck, thin tongues; below, wave-pattern. On body behind, single palmette with side-spirals ending in convoluli.

Eros embracing woman. In the centre is a woman seated r. on a chair with a back and curved legs, over the seat of which a deer-skin is spread. She is dressed in a sleeveless chiton, with a himation round her knees. Her hair is long and hangs loose, and she wears shoes and a polos. On her lap kneels a little Eros, who has thrown his arms about her neck and is kissing her. He is naked, has tall pointed wings, and wears a bracelet and an anklet. To the r. another woman is seated r. on rising ground from which spring some small plants and a spray of myrtle. On the ground are laid two cushions, upon which she is seated, her legs r., her body turning l., her head fully l., looking at the central group. Her r. hand rests on the rock, her l. holds out a patera containing fruit or cakes, from which hang narrow fillets. The upper part of her body is naked, her legs draped. She wears shoes, and in her hair is a fillet. To the l. of the central group is another woman moving l., looking back r., her body to front. In her upraised r. hand she carries a spray, in her l. a patera containing objects now difficult to make out, perhaps flowers. She is dressed in a loose chiton with overfold reaching to the knees, shoes, two necklaces and bracelets, and her hair is confined in a sakkos. Between this figure and the central group is a thymiaterion and a myrtle-spray, above these an object of rectangular shape, containing two straight lines and a semi-circle; from it hangs a chain of dots and an inverted lotus-bell. On the extreme l. is a much smaller female figure moving r., carrying a large mirror in her l. hand, a wreath in her lowered r., partly hidden behind her back. On her head is a sakkos, from which her hair escapes behind. She wears a chiton like that of the woman immediately to r. of her, and a bracelet. Between these two figures is a myrtle-spray.

The body of Eros is white with inner markings of orange, his hair, bracelet and anklet orange. The seated woman has a yellow polos and bracelets and white and yellow shoes, and the chair is white with yellow back, the skin over it yellow and white. The body of the naked woman is white with orange inner markings, her hair yellow and white, with yellow fillet, her shoes white and yellow, the patera yellow, with white fillets, and the objects in it yellow and white. The rock is indicated by a wavy white

line, the plants are white, the myrtle-spray yellow. The cushions are white with decorations in yellow. The spray to the l. of the seated woman is yellow, the thymiaterion white with decorations in yellow, the object above it white. The woman next on the l. has a white head-dress, yellow necklaces and bracelets, white and yellow shoes, and carries yellow spray, yellow and white patera. The spray to the l. is yellow. The little figure has white face and arms and yellow hair, and carries yellow wreath and white and yellow mirror.

This is a charming and dainty little vase. The colours give a very rich effect. In spirit and in detail it clearly resembles the Attic vases showing similar subjects of the late fourth century. There are two unpublished Cumae hydriai in the Vatican that are very close in style.

[Viscount Cowdray. Sale cat. 150 A; Tischbein, III. pl. 23; *El. Cér.* IV. pl. 41.]

288. Oinochoe. H. .25 m. Low shape, trefoil lip; broad, low foot. Decoration confined to panel on front from neck to foot of vase, bounded above by egg-and-tongue pattern, at sides by plain lines, below by reserved band.

The egg-and-tongue pattern is embellished with yellow.

Seated woman and attendants. In the centre is a woman seated l. on a cista or altar, which is diagonally divided into quarters, each containing a small triangle. The woman is dressed in a Doric chiton, and wears a sphendone over her hair, necklace, bracelets, ear-ring, and shoes. In her r. hand she holds up a spray. On either side stands another woman, fronting us but turning slightly toward the central figure. They are dressed like her, with the addition of fillets hanging from their girdles. The woman on the l. holds a ball in her l. hand, a crown in her r., while the left-hand figure holds a crown with trailing ends in her l. hand, and raises a mirror in her r.

There is a white strip on the top of the cista or altar, and the small triangles upon it are also white.

The head-dresses and ornaments of the women, the ball and part of the crown held by the woman on the l., and the crown and mirror of the one on the r. are yellow. The fillets hanging from the girdle of the standing woman are white.

289. Oinochoe. Companion vase to last. H. .24 m. Low shape, trefoil lip. Poor varnish. Decoration on panel bounded as on last.

Seated youth between two women. In the centre is a youth seated l. He is naked, and wears two twisted fillets, a double chain of beads over his chest, bracelets, and shoes. To r. a woman stands half-r., her head l. She is dressed in a long Doric chiton fastened on the shoulder with brooches, her hair confined by a sakkos with hole behind and a narrow fillet. She wears a necklace, bracelets, and shoes, and carries a wreath in her l. hand. On the r. of the central figure is a second woman standing r., her l. foot raised on a stele. Her dress is like that of the other woman. With her r. hand she extends a mirror to the youth, with her l. a patera with balls. Above hangs a broad fillet, and in the r. lower corner is a lotus-plant.

Yellow is used for the fillets, shoes, and ornaments of the youth, for the brooches of the women's chitons, their ornaments, head-dresses and shoes, and for the wreath carried by the woman on the r.

[Dublin, University College. *Hope Heirlooms*, no. 7, p. 5, fig. 7.]

290. Oinochoe. H. .225 m. Low shape, large belly, trefoil lip. Poor varnish. Decoration confined to panel in front bounded above by egg-and-tongue pattern, below by wave-pattern, at sides by diaper-pattern.

Sacrificial scene. On the l. is an altar, behind which stands fronting us a figure with head and body muffled in a single garment. On its head is a large patera with balls upon it, supported by the r. hand of the figure, the l. being lowered. The fore-arms are bare, and as they are coloured white the figure is probably that of a woman. From the r. four other figures approach the altar, decreasing in size from l. to r. The foremost figure on the l., which is the largest, stretches out his r. hand over the altar, and holds in his l. an object of uncertain shape with two strings at each end. He is dressed in a chiton with a himation above it, leaving the r. arm and shoulder bare. On his head is a spiked crown and a fillet with fluttering ends, on his feet shoes. The three smaller figures are practically alike, all

facing l., muffled in himatia from which their r. hands emerge, pointing upwards and holding sprays; the last has his l. hand on his hip, under the drapery. They wear spiked crowns and shoes. In the r. upper corner is an ox-skull with beads depending from the horns.

The altar, the object held by the foremost suppliant (which has so flaked away as to be unrecognisable) and probably the chiton of this figure were once white, but few traces remain. The fore-arms of the figure behind the altar are also white. Yellow are the shoes and crowns of the four suppliants, the fillet in the hair of the first, the sprays held by the other three, the ox-skull and beads hanging from it.

[The Duke of Newcastle (?). Sale cat. 146 A; Tischbein, iv. pl. 45; Reinach, *Rép. Vases*, II. 330, where he wrongly suspects its genuineness.]

291. Oinochoe (pl. 38). H. .315 m. Tall neck, trefoil lip. On neck, long tongues; on shoulder in front, wave-pattern; below, circle of wave-pattern. On body under handle, large palmette with side-plants.

Seated woman with attendants. In the centre is a woman seated l. on a cista or altar, her head turned r.; she leans on the seat with her l. hand and holds out a box with her r. She is dressed in a long Doric chiton girt with a belt ornamented with balls. Her hair is confined in a sakkos from which it escapes at the back. On the l. another woman moves half-l., turning her head back r. and stretching out her l. hand to offer a wreath to the seated woman. She is dressed in the same way, but her girdle has no ornamental balls. On the r. of the central figure is a third woman, nearly fronting us, her head turned l. She holds up a mirror in her r. hand. Her dress is similar to that of the central figure. Above the extended arm of the woman on the left and over the head of the central figure hang broad fillets, and to r. above is a window.

The flesh of the women is white with orange details, the cista or altar and the window white and yellow, the head-dresses white, the women's hair, the box held out by the seated woman, the mirror held by the woman on the r. yellow.

There is an oinochoe at Naples (Inv. no. 82,654) that is almost a replica of the present vase.

292. Oinochoe. H. .33 m. Companion vase to last, the figures being nearly identical. Lip broken and mended. A good deal discoloured. Decoration as on last.

Seated woman with attendants. In the centre is a woman seated on a rock half-l., her head turned r. Her l. hand rests on the rock, her r. holds up a piece of drapery. She is dressed in a Doric chiton and wears on her head a sakkos with hole behind and a fillet. On the l. a second woman stands fronting us, her head turned r., holding a mirror in her r. hand, in her l. a toilet apparatus consisting of a double bowl within which are objects shaped like two balls and a triangle. Her dress resembles that of the seated woman. On the r. is another woman, advancing l. and extending her r. hand as if to put the crown she holds upon the head of the seated woman. She is dressed like the other two. Above are two windows, two fillets and a rosette.

The nude parts of the figures are white, with orange details; their hair, the fillets on their heads and the crown held by the woman on the r. are yellow, the window partly yellow. The face of the figure on the r. appears to have been painted twice; the outer outline is brown, the inner white like the others, as if the first painting had been blotted out with brown paint and another made.

293. Oinochoe. H. .345 m. High neck. On neck, long tongues; on shoulder, laurel-wreath r. Below, wave-pattern. On back of vase, large palmette with side-plants. Panel in front bounded on r. by maeander, on l. by a series of horizontal zigzags.

Two women before stele, and panther. In the centre is a pillar upon which stands a large vase, in shape resembling an oinochoe, and decorated on the neck with tongues. Against the pillar leans a large fan. From the l. a woman approaches it, carrying a handleless goblet in her l. hand. She is dressed in a Doric chiton girt round the waist with a long overfold reaching to the knees, a sakkos and bracelets. Behind her is a panther r., looking up at her. To the r. of the pillar is another woman, dressed like the first, holding a small spray in her extended r. hand, a necklace of beads in her l., which is lowered. In the field between her and the pillar is a cross.

The decoration of the vase on the pillar and the women's bracelets are white, the fan partly white. The necklace held by the woman on the r. is yellow.

The panther suggests the worship of Dionysus; otherwise the scene would appear to represent merely an offering at a tomb.

[Dublin, University College. *Hope Heirlooms*, no. 7, p. 5, fig. 7.]

294. Oinochoe. H. .34 m. Tall shape. Pale clay. On neck, long tongues. Above and below, wave-pattern. To sides of panel, half-palmettes with convolvulus flowers.

Maenad and stele. On the r. is a tall thin stele, two sides of which are visible, and upon which is a conical object with dots above it. From the l. a maenad advances towards it, her head turned back l. She wears a Doric chiton, sakkos, and stephane, necklace, bracelets and shoes. In her r. hand she holds a thyrsus tied with fillets, in her l. a square box with spikes above.

Yellow is used for one of the sides of the stele, and for the object upon it, for the necklace and bracelets of the maenad, the soles of her shoes, for some ornamentation on the box, and the spikes above it, and for the thyrsus and fillets.

The lines are thick and heavy.

[Dublin, University College. *Hope Heirlooms*, no. 7, p. 5, fig. 7.]

295. Oinochoe. H. .30 m. Tall neck, lip pinched in. On neck, long spreading tongues; on shoulder, egg-and-dot; on body, behind and to sides, large fan-palmette with side-plants and half-palmettes to sides.

Seated Nike. She sits r. on a rock, holding up a large patera containing some objects. On her lap are a fan and a ball. She wears a chiton, and a stephane in her hair.

Yellow is used for the ball, fan, objects in patera, stephane, parts of wings and of rock.

296. Oinochoe. H. .295 m. Tall neck, lip pinched in. On handle-base, small moulded knob (face?). On upper rim of mouth, moulded egg-pattern; on neck, long tongues; on shoulder, egg-pattern; below, wave-pattern. On body behind, and covering three quarters of it, large fan-palmette with plants branching to sides.

The moulded egg-pattern on rim and tongues on neck are yellow.

Seated woman. She is draped and sits on a stone seat. In her r. hand she holds an open box. She extends her l. hand to a work-basket by her side. In the field are a laurel-spray and a fillet.

297. Kalyx-krater (pl. 38). H. .305 m. Very tall handles. Between the body and the foot is a heavy moulded rim, above this a curved moulding rather overhanging. Round outer lip, on obv., ivy-pattern with berries; on rev., laurel. Below, between handles, on obv., meander; on rev., wave-pattern. On overhanging moulding, large egg-pattern.

The ivy-berries are white and yellow.

A. Combat between Heracles and Amazon. On uneven ground a mounted Amazon on r. gallops l., brandishing a spear in her r. hand. She wears an oriental cap, tunic with belt, embroidered trousers, and a chlamys fluttering out behind, fastened round her neck by a brooch. From the r. Heracles advances to meet her, raising his club over his l. shoulder as if about to deal a heavy blow. He wears the lion's skin over his head, the fore paws knotted round his neck, hind paws and tail hanging down. There are traces of a band running from his r. shoulder across his chest, which joins on his l. side an indeterminate object, perhaps part of a bow, the rest having flaked off. Between the heads of the two figures are rays (of the sun?); above, to r. and l., an ivy-leaf with berries.

The ground is rendered in orange and white, the Amazon's cap, belt, spear, the brooch fastening her chlamys, the lower edges of sleeves and trousers, and part of the horse's bridle are cream with yellow details. The embroidery on her trousers consists of little rosettes of five brown spots with a cream one in the centre. The chlamys is brownish purple. The hind paws of the lion's skin are partly purple, its fangs white. The band over Heracles' chest is purple, the object which it joins white. On the club are two yellow bosses. The rays and the ivy-leaves and berries above are also yellow.

B. Two draped youths. In the centre is a spray of foliage, to the l. a youth holding a strigil in his r. hand, to the r. another youth. Both are draped, and wear fillets in their hair. To l. and r. hang chains of beads.

The fillets, strigil, chains of beads and the foliage in the centre are yellow.

The technique of the vase is peculiar. No relief lines are used, but the inner details are rendered in orange, yellow and white. The orange is used where the usual technique would be black relief-lines; it is in reality merely thinned-out varnish on a very yellow ground. The same technique is used for the reverse, except that black is used for the hair.

[From Capua. Lord Leverhulme. Sale cat. 124 B; Tischbein, I. pl. 12; Kirk, pl. 40; Millin, *Gal. Myth.* II. pl. 122, no. 443; Guignaut, pl. 190, no. 662; Inghirami, *VF*, I. pl. 14.]

298. Kalyx-krater (pl. 38). H. .32 m. Unbroken, but surface badly preserved. Above, ivy-wreath; below, between handles, maeanders.

A. **Combat between warrior and centaur.** On uneven ground to l. stands a warrior r., his l. foot raised on a rock. He is naked but for a chlamys floating out behind and fastened at the neck by a buckle; on his legs are greaves, on his head a helmet with two plumes, a crest, and a tail hanging down behind. On his l. arm is a shield held before him, in his r. hand a spear, with which he prepares to attack a centaur who rushes toward him from the r. The centaur raises in both hands a huge stone, which he is about to hurl at the warrior. Fastened round his neck is a beast's skin, which flies out behind, and on his chest are three marks, two of crescent shape. Above, between the figures, are rays, to r. and l. ivy-leaves.

The ground is white and orange, the helmet and plumes, the small part of the outside of the shield which is visible, the strap holding it, the buckle of the chlamys, the greaves and spear are all white with yellow details. The marks on the centaur's chest and the tail of the warrior's helmet are purple, the rays above very pale yellow.

B. **Two draped youths.** This is identical with the reverse of the last vase.

This vase resembles the preceding one very closely indeed. The shape is similar, but slightly taller and without the overhanging moulding above the foot. It is executed in precisely the same technique, the ornamentation is identical, there are rays and ivy-leaves in the field of the obverse in both, and the reverses are identical.

[From Capua. Fothergill. Sale cat. 122 C; Tischbein, I. pl. 11; Inghirami, *VF*, I. pl. 23.]

299. Kalyx-krater (pl. 41). H. .38 m. The shape is late, the handles being small and much curled in, the body very high. Above, laurel-wreath; below, wave-pattern. To the sides, above the handles, a vertical reserved strip. To the sides of these strips, except on the l. of the obverse, half-palmettes with curling petals.

The wave-pattern on the obverse is white, the half-palmettes streaked with white.

A. **Youth holding horse.** The youth stands in an easy attitude half-r., his head r. He wears a short shirt girt with a broad belt, high-strapped sandals, and a wreath on his head tied with a fillet. In his upraised r. hand he holds a spear. In his l. hand he holds the bridle of the horse, which stands behind him, and whose head he pulls round. From the ground below rise three saw-like plants. Above, to r. and l., hang fillets, and in the middle is an ivy-leaf.

White is used for the youth's wreath and fillet, the plants, and the horse, which has orange inner markings. The youth's shirt is crimson, his belt orange.

B. **Youth.** He is large, and stands l., wearing a himation and holding a staff.

This vase would date towards the end of the third century. The vase, now lost, shown in Millin, *Peint. de Vases*, II. pl. 30, is obviously very close to the present vase. The subject is identical but with sides reversed, and the ornamentation and dress are very similar.

[Mr Macquoid. Sale cat. 121 B.]

300. Bell-krater (pl. 41). H. .41 m. Pale yellow clay. Above, laurel-wreath l., without reserved line below it; below, large running maeanders r.; beneath handles, superimposed palmettes with rather elaborate side-spirals ending in convolulus plants.

The side-plants are streaked with yellow.

A. Two Amazons fighting fallen Greek. The ground is dotted. In the middle in a half-l. position the Greek has fallen backwards, his r. leg nearly outstretched, his l. leg bent under him. He wears a very short belted shirt and a helmet with a tall plume. On his l. arm is a shield, the rim resting on the ground, seen obliquely. He stretches out his r. arm as if in supplication. On the l. an Amazon facing nearly front draws herself back from him in preparation for giving him a thrust. She wears trousers ornamented with circles, a small skin over her body, confined by a broad belt studded with bosses, leaving her r. breast bare, flying drapery over her l. arm, a peaked oriental cap, and high-laced boots with flaps above. Her r. hand is raised, about to give a thrust with a spear. From the r. a second Amazon runs l., her back slightly turned towards us. She is similar to the first Amazon but wears instead of a skin a flowing girt chiton, which reaches her knees. Over her back the chiton is knotted up so as to give freedom to the arms. She carries on her l. arm a round shield with a large gorgoneion on it. In her l. hand she holds a long spear with which she has just made a thrust and missed. Above in the middle is a window, seen obliquely, and there are also four ivy-leaves above.

White with orange details is used for the nude parts of the Amazons, the plume of the Greek's helmet, his belt and the rim of his shield, part of the window, and the ivy-leaves. Yellow is used for the ground-line, bosses on the belts, and details of the Amazons' caps; red for the Greek's hair and plume-rod, details of Amazons' caps, boots, himation and spears.

B. Three youths. The first youth stands fronting us and turns r. He wears a himation round the lower part of his body and his l. arm, and a fillet. He leans on a stick with the l. arm-pit. The second stands r., wearing a himation, a fillet and a wreath, with which he has just been crowned. He holds a stick behind him. The third is dressed like the first youth and stands l. In his l. hand he holds a staff. With his r. hand he has just crowned the second youth.

The wreaths, fillets and sticks are yellow.

The obverse is vigorous and gaudy. The influence of Paestum can be seen.

[The Duke of Newcastle (?). Sale cat. 143 A; Tischbein, II. pl. 8.]

301. Bell-krater (pl. 41). H. .36 m. Part of the rim is broken off. The base is tall and thin; the foot has a torus below. Above, laurel-wreath l. without reserved band below it; below, maeanders in threes l., broken by cross-squares; at handle-bases, tongues; below handles, single palmettes enclosed by a reserved line with side-plants containing convolvulus flowers.

White is used for streaks on the side-plants.

A. Achilles supporting Penthesilea. The ground is dotted. To the l. is a very slender tree with fruit, in the middle an ordinary tree. Below on the l. is a plant. On the l. a horse gallops away l., turning its head back r. From it Penthesilea has just fallen. She sinks back, her l. leg extended l., her r. leg bent under her and her head turned round r. and falling helplessly on her shoulder. She wears trousers, a flowing chiton reaching the knee and girt, with crossed bands over her chest, a Phrygian cap, and boots. She carries a pelta on her l. arm and a little axe has just fallen from her r. hand. On the r. Achilles supports her, catching her under the arms. He stands l., his knees a little bent and his head turned r. He is naked except for flying drapery fastened at his neck, and is armed with helmet, sword and greaves. To the r. stand his spear and round shield. On the r. above is a decorative disc.

White with orange details is used for the nude parts of Penthesilea, her shield, and the horse; yellow for the ground-line and disc above, Achilles' helmet, greaves and shield, Penthesilea's cap, bosses on her belt and shoes, her axe and parts of the trees.

B. Man and woman. On the r. a woman sits on a rock l. She is fully draped and wears her hair in a sphendone. In her r. hand she holds up a wreath. On the l. a draped man with hair tied by a fillet stands r. talking to her. Above are a window, a disc and a fillet.

Yellow is used for details of the head-dresses and objects above.

The vase is not far removed in style from the elongated amphora at Berlin¹, no. 3022, showing (A) Perseus and Medusa, (B) two youths facing a stele.

[Dublin, University College. Sale cat. 139 B; Tischbein, II. pl. 5; *Hope Heirlooms*, no. 16, p. 6, fig. 16; Inghirami, *VF*, I. pl. 29; Benndorf, *Das Heroon von Gjölbaschi-Trysa*, p. 142, fig. 136.]

¹ *Mon. d. I.* VIII. pl. 34, no. 1.

302. Bell-krater (pl. 41). H. .325 m. Rim chipped and mended. Above, laurel-wreath l.; below, wave-pattern. Under handles, large palmettes with side-plants. At handle-bases, small tongues.

A. **Nike before statue of Athena.** On the l., on a high pedestal, stands a small statue of Athena Promachos r., with helmet, spear and shield. Toward this a Nike advances from r. holding in her r. hand a wreath, in her l. a kerykeion with fillets and beads hanging from it. She wears a chiton girt at the waist and with an overfold, stephane with tall spikes, and shoes. On either side of the pedestal rises a lotus-tendrill.

The pedestal, the nude parts of the statue, the shield, helmet and spear are white with orange details, the plants on either side partly yellow; the head-dress, wreaths, kerykeion and fillets and beads hanging from it and the shoes of Nike are yellow.

B. **Two draped youths.** They have spiked crowns and shoes. There are rosettes to the sides and in the middle. Between them is a plant-spiral.

Yellow is used for the shoes, crowns, side rosettes and plant-spiral.

The Berlin elongated amphora no. 3023¹, showing Ixion on the wheel, is from the same workshop, if not by the same hand. The Berlin squat lekythos no. 3080, showing a woman approaching an altar holding a bird, is also similar, the woman resembling very closely the Nike on the Hope vase.

[Mr Macquoid. Sale cat. 121 c.]

303. Bell-krater. H. .36 m. Foot broken off and mended, but may not belong. Large piece in base restored. Varnish on reverse discoloured. Broad, rather squat shape. Above, large laurel-wreath l.; below, large band of maeanders. Beneath handles, superimposed palmettes with side-spirals and side-plants.

A. **Banquet.** Across the scene stretches a long couch with cushions upon it, on which recline three men and a woman; in front of it is a table covered with a bordered cloth which falls in stiff folds; on it is some food, while other objects are on the ground. The banqueters lean on pillows with their l. arms, the men reclining l., the two on the r. facing l., the third turning his head partly r. They wear garlands with berries and necklaces, and their legs are draped in himatia and hidden behind each man's neighbour. The man on the extreme r. throws something over his shoulder, the next conveys food to his mouth, while the third reaches out for a helping. The woman is seated on the l. end of the couch, her legs hanging down. A himation is wrapped round her legs, and a small end of it appears over her l. shoulder. Her hair is bound in a sakkos with balls in front. From the position of her fingers it would seem that she held a flute, but no traces of this remain. Above are five discs, and a smaller one between the two men on the r.

The nude parts of the woman are white, with orange inner markings; the cushions have orange and white stripes, and the discs above are yellow and white. Yellow is used for the necklaces, the berries of the garlands, the balls on the woman's head-dress, and the food on the table and ground.

B. **Three draped youths.** One stands with his l. leg crossed over his r. and leans on a staff with his l. arm-pit. A himation is draped round his r. thigh and over his l. shoulder. All have fillets in their hair. Above are four ivy-leaves and two windows.

Yellow is used for the fillets, part of the staff and the leaves above.

[Graham. Sale cat. 135 A; Tischbein, III. pl. 10.]

304. Bell-krater. H. .36 m. Above, large laurel-wreath r.; below, wave-pattern. Under handles, large palmettes with side-plants.

A. **Woman and girl, man and woman at bath.** On l. a woman stands r., her l. leg raised on a rock. She is dressed in a chiton with overfold, fastened round the waist with a girdle of beads. Her hair is bound in a sakkos with a hole behind, and she wears shoes. In her l. hand she holds a patera containing fruit, with her r. she touches the r. hand of a little girl who stands facing her on the r., dressed in a sleeveless girt chiton and carrying a situla in her l. hand. Above on l. is a window, to r. of the woman's head a fillet. To the r. of this group is another consisting of a man and a woman to l. and r. respectively of a large bath from which hang two chains of laurel-leaves. The man stands facing r., holding up a

¹ *Ann. d. I.* 1873, pls. I, K.

large palm-branch. He wears a himation which leaves his r. arm and shoulder bare, a wreath, an armlet, a chain of beads across his chest, and shoes. The woman stands facing l., holding out both hands. She is nude, and has flowing hair. Above the man's head is a circle and two ivy-leaves, on either side of the figures circles; above and to the r. of the woman hang her garments.

White is used for the nude parts of all the figures, with yellow for the inner details and the hair. The shoes, the rock on which the left-hand woman's foot rests, the patera, the situla carried by the girl, the man's wreath and the palm-branch carried by him, the peg supporting the drapery, the objects on ground and the outlines of those above are yellow, the girdle of the woman on the l. yellow and white.

B. Three draped youths. They have bands in their hair, and the middle one carries a stick. Above is a cross within a circle.

The hair-bands are yellow.

[Sale cat. 139 A; Tischbein, II. pl. 31; Reinach, *Rép. Vases*, II. 300, is mistaken in doubting the genuineness of this vase.]

305. Bell-krater (pl. 41). H. .28 m. Clay pale yellow with reddish patches. Small curving foot with moulded rim below. Above, large myrtle-wreath and berries. Below, maeanders in threes l. and chequers; no bounding lines above and below. At handle-bases, plain rings. Below handles, superimposed palmettes with side-spirals.

A. Zeus, Heracles, and Hebe. Below are the rocks of Olympus rendered by a number of semi-circular masses. On a chair with curved back and legs sits Zeus l., his r. leg a little drawn back. He is draped round the legs and wears a thin wreath. On his lap he holds an enormous cornucopia. Held to his side by his l. wrist is a tall sceptre surmounted by an eagle with wings spread. On the l. stands Heracles r., his l. leg drawn back, leaning on his club with his l. fore-arm. He is quite young. He wears his lion's skin (the head over his own head) tied round his neck, wrapped round his l. arm and falling down his l. side. He stretches out his r. hand to take something from the cornucopia. On the r. stands Hebe l., turned slightly toward us. She wears a long sleeveless chiton and a himation draped round her waist and over her l. shoulder and arm. On her head is a kind of stephane with a peak, from which a veil hangs down her back and over her l. shoulder. On her feet are sandals. Her r. hand rests on the back of Zeus' chair.

White is used for Hebe's nude parts; yellow for Zeus' wreath, cornucopia, sceptre and eagle, Hebe's stephane, Heracles' club and lion's teeth; brown for the rocks, chair, parts of lion's skin, Hebe's sandals.

B. Three draped youths. They face l. and are short and fat.

The obverse is clearly meant to be comic: Zeus, with his huge head, tiny feet and enormous cornucopia, is an absurd figure; Heracles, looking like an overfed schoolboy, his little pig-like eyes glittering with greed as he helps himself from the cornucopia, is no less so; the size of Hebe's head keeps up the comic effect. One can hardly doubt that the scene is from a comedy. We know that Epicharmus wrote a play called 'Ἡβᾶς γάμος¹, and that it contained lists of dainties, obviously intended to satisfy the greedy Heracles. Both Archippus² and Nicochares³ wrote comedies entitled 'Ἡρακλῆς γαμῶν, the former drawing largely on Epicharmus. In all these Heracles and Hebe were doubtless the bridal pair. It is therefore probable that the present scene is taken from some such comedy, and shows Heracles after his arrival in Olympus received by Zeus, who feeds him and Hebe, attired as a bride, from his cornucopia. A comic version of the preceding scene, namely Heracles' journey to Olympus, exists on an oinochoe in the Louvre⁴, showing him driven by Nike in a car drawn by four centaurs. The two vases might well illustrate the same play.

¹ Athenaeus, 85 c.

³ See Kock, *op. cit.* I. 771; Meineke, *op. cit.* pp. 324 f.

² See Kock, *Com. Att. Frag.* I. 680 f.; Meineke, *Poet.*

⁴ *Mon. Grecs*, 1876, p. 42, pl. 3.

Com. Gr. Frag. (Paris, 1855), pp. 269 f.

In view of this, we may identify the female figure to the r. of Zeus as Hebe rather than Hera¹.

The obverse is delicately and carefully drawn and with some spirit. It is a good example of the more minutely drawn type of Cumae vases, of which the Alcmena amphora in the British Museum² is another (see Introduction, p. 18). Actually by the same hand as the Hope vase is a bell-krater at Vienna (Hofmuseum)³, showing (A) symposium of three diners and a flute-girl, (B) three large draped youths.

[Eton College Museum. Sale cat. 144 B; Tischbein, iv. pl. 25; Cook, *Zeus*, i. pl. 31 (a drawing from a small photo. of mine) and pp. 501 ff.; Millin, *Gal. Myth.* ii. pl. 125, no. 467 and p. 37; Guignaut, pl. 193, no. 681; Gerhard, *Ak. Abh.* ii. 46; *Ann. d. I.* 1869, p. 205; Welcker, *AD*, iii. 305.]

306. Bell-krater. H. .185 m. Pale clay. Above, laurel-wreath; below, wave-pattern. Beneath handles, fan-palmettes with side-plants.

The palmettes and side-plants are picked out with white and yellow.

A. Woman decking stele. On the r. is a stele, toward which a woman advances from the l., looking back as she goes. She wears a long chiton, shoes, a spiked crown and heavy bracelets. She carries a long fillet with which she is obviously about to deck the stele.

Yellow is used for the fillet, bracelets and crown.

B. Man approaching stele. On the r. is a stele on which are three balls. Toward it a man advances from the l. He is draped in an ample himation, in which his r. hand is muffled, and wears shoes, and a garland on his head. In his muffled r. hand he appears to hold another ball.

The balls and garland are yellow.

Very poor work. The vase seems to be Cumae ware under Paestan influence; conceivably it might be late Paestan work.

307. Bell-krater. H. .24 m. Tall shape. Above and below, wave-pattern. Under handles and to sides, palmettes and convolvuli.

A. Boy on goose. The goose stands r. bearing on its back between its wings a boy seated half-l., his head turned r. He is naked and wears a fillet in his hair, a ribbon round his r. thigh, and shoes. In his r. hand he holds a patera containing food, with his l. he appears to feed the goose.

There are yellow spots on the wings of the goose, and the patera, fillet, and ribbon round the boy's thigh are also yellow.

B. Female head. A female head and neck face l., the hair dressed in a sakkos and diadem; there are also necklace and ear-ring.

The diadem and ornaments are yellow.

The relief-lines are thick and heavy, the style rough and hasty. The Berlin squat lekkythos, no. 3076, is close in style.

308. Bell-krater. H. .255 m. Very tall base, plain foot, a little concave. Above, wave-pattern; below, reserved band. Under handles, palmettes with side-plants.

A. Swan. A swan with outstretched wings stands half-l., holding a wreath in its beak. In the field are an ivy-leaf, a circle and three rosettes.

The tops of the wings are yellow, and there are yellow dots where the large feathers of the wings begin, and a yellow streak down the breast of the swan; the objects in the field are also yellow.

B. Seated woman. A woman is seated on a rock l., wearing a chiton and heavy himation wrapped about her. On her head is a sakkos and a sphendone behind. Her r. hand, which is muffled in the himation, holds an alabastron. To r. above are a window and a rosette.

The alabastron and the rosette are yellow.

309. Kylix. H. .125 m., diam. .255 m., diam. of central design .175 m. Slightly broken and mended on rim, otherwise well preserved.

¹ Cook, *Zeus*, i. p. 502 note; Millin, *Gal. Myth.* ii. p. 37; Gerhard, *Ak. Abh.* ii. 46, identify her as Hera. Welcker, *AD*, iii. 305, suggests Persephone behind Pluto.

² F 193. *Ann. d. I.* 1872, pl. A.

³ *SK*, p. 174, no. 73.

Interior. Wreath of ivy and berries encircling central design, which is bounded by a reserved ring. The wreath is yellow and white.

Warrior and Athena. At base, wave-pattern. Above this is a group of two figures. On the l. is a stele with fillets at the side and three balls upon it. Against it on l. leans a warrior half-l. He wears a short chiton girt with a broad belt, petasos, and chlamys fastened at the neck with a buckle, falling behind his back and brought round on to his lap. On his feet are high boots with large flaps. His r. hand is upraised, and holds a spear to which fillets are attached, his l. lies on his lap. He turns his head back r., as if in surprise, to Athena, who stands on r. She stands facing us with crossed legs, her head turned l. toward the warrior, wearing a chiton with overfold and girdle, a chlamys fastened at the neck with a buckle and falling behind her back, a helmet with plume, and shoes. In her l. hand she holds a spear with fillets, on her extended r. an owl is perched. Against her l. side leans a shield. She stands upon ground indicated by a line, from which a plant springs on r.

The nude parts of the figures are white with orange details, the stele white with yellow details; the warrior's petasos, belt, spear and fillets hanging from it, the helmet, spear, shield and owl of Athena white; her shoes, the ground upon which she stands, and the plant yellow.

Exterior. Under handles, palmettes. In spaces between, **two draped youths.** They face each other, and between them is a rectangle diagonally divided and a cross within a circle. The groups in the two spaces are identical.

The warrior on the obverse might be either Orestes or Cadmus.

[Graham. Sale cat. 128 A; Tischbein, III. pl. 33.]

310. Kylix. H. .12 m., diam. .255 m., diam. of central design .18 m.

Interior. A wreath of ivy-pattern with berries encircles the central design, which is bounded by a ring of egg-and-dot pattern and sunk below the level of the rest. The berries of the ivy are yellow, the stalks represented by incised lines.

Woman on hippocamp. In the centre of the circle is a woman riding over the sea on a hippocamp, the sea being indicated by a wave-pattern, beneath which are a fish and an octopus. The hippocamp has a horse's body and a triton's tail, and feelers projecting before him. The woman is draped in a long chiton, and wears a necklace, bracelets, and a string of beads in her hair. Her l. hand holds a spear, her r. grasps the hippocamp's neck. She is represented as if floating beside the hippocamp rather than seated on its back.

Yellow is used for the sea and the fish and octopus beneath it, for the edge of the under part of the hippocamp's tail and the edge of the spiked part above, and for the woman's ornaments and spear.

Exterior. Beneath handles, palmettes with somewhat elaborate side-shoots. In spaces between, **heads of youth and girl.** They face each other. The youth's head is ornamented with a beaded crown, that of the girl with a sakkos and a band in front. Round her neck is a necklace. The groups in the two spaces are identical.

Yellow is used for the crown on the youth's head and the head-band and necklace of the girl's.

[Dublin, National Museum. *Hope Heirlooms*, no. 17, p. 6, fig. 17.]

311. Kotyle. H. .205 m. Has been broken, mended, and largely repainted. Above, between handles, wreath of spirals and dots. Below, wave-pattern. Under handles, two superimposed palmettes with half-palmettes and convolvuli to sides, also side-plants.

A. **Silen.** A young naked silen stands l., his r. foot raised on a rock, holding in his l. hand a patera with balls upon it. He wears a crown in his hair, strings of beads across his chest and round his l. thigh, anklets and sandals. On the r. above is a window.

Yellow is used for the crown, sandals and ornaments of the silen, and for the patera and the balls upon it. The window is partly white.

B. **Draped woman.** In the centre is a woman, holding in her l. hand a patera with balls, in her r. a fillet. She is dressed in a sleeveless chiton with a himation draped round her thighs and over her extended l. arm. Her hair is confined in a sakkos and decked in front with a crown of spiked leaves. She wears sandals, a necklace and bracelets.

Yellow is used for the leaves of the crown, the sandals and ornaments of the woman and the patera with balls and the fillet held by her. The drapery is rendered by rough thick strokes.

A kotyle at Naples (Heydemann, 1783), showing (A) seated silen, (B) draped woman, is very close in style, probably by the same hand.

XVI. SATICULA

(See Introduction, pp. 18-19)

312. Bell-krater (pl. 41). H. .38 m. Above, large laurel l.; below the scenes, large maeanders l., divided from one another by vertical lines and broken by a single chequer-square; at handle-bases, reserved bands.

A. **Dioscuri and Nike.** The Dioscuri gallop r., both wearing petasoi and holding the reins in the l. hand. The one on the l. wears a chlamys over a chiton, a small corner of which is visible at the r. shoulder. His r. hand points upwards. The one on the r. wears a short girt chiton, decorated with a star over the chest and a border of dots. Before the head of each horse is a large star. Between them Nike flies r., her head turned l. She wears a long chiton and a band in her hair. In her r. hand she holds a fillet.

White is used for the petasoi of the Dioscuri, the chlamys of the one on the l. and the spots on the chiton of the other, the reins, the stars, and the whole of the figure of Nike except her wings and hair. Inner markings have disappeared.

B. **Three youths.** One holds a shield.

The stars in front of the horses are interesting. On works of art they are a frequent attribute of the Dioscuri in and after the third century, but very rare before. Furtwängler¹ sees the earliest mention of them in the three golden stars dedicated by the Aeginetans at Delphi after the battle of Salamis². A. B. Cook³ establishes this theory by reference to the dedication of Lysander at Delphi after the battle of Aegospotami. These three stars would be dedicated to the Dioscuri and Helen, as patrons of sailors. The present vase, dating a little after the middle of the fourth century, gives, as far as I know, the earliest representation of the stars of the Dioscuri. Other representations, on the Medea krater at Munich⁴, an amphora (also Apulian) at Naples⁵, and an Attic bell-krater of the Kertch style in the British Museum⁶, date later in the same century. The stars only become common on the earliest Roman silver coinage, beginning 268 B.C., and on contemporary coins of the Bruttii and of Paestum.

That the stars should occur on a Campanian vase is the more natural because it is from Campania that the Romans would be most likely to take their coin-types. The present vase proves that the type of the Dioscuri on horseback with stars in front of them was established in Campania long before the beginnings of the Roman silver currency.

[George. Sale cat. 102 A; Tischbein, iv. pl. 151; Inghirami, *VF*, II. pl. 187.]

313. Bell-krater (pl. 42). H. .375 m. Above, long thin laurel-wreath l.; below, large maeanders l. and saltire-squares. At handle-bases, egg-and-dot. To sides, single palmettes with side-shoots.

A. **Nike driving quadriga.** On the l. is a meta in the form of a Doric column on a pedestal, surmounted by a cage-like object presumably intended for a tripod. The horses gallop l., the whole quadriga being in a $\frac{3}{4}$ position, the horses behind projecting considerably beyond those in front. In the car stands Nike half-l., her head l., dressed in a sleeveless chiton ornamented with wave-pattern over the chest. She is in the act of turning the meta, drawing in the nearest horse, which has already begun to turn, and giving rein to the two outer ones with her r. hand, in which she also holds a whip. The meta is in the wrong position, but the motive is clear.

The ground is indicated by dotted lines and above are two rosettes and a fillet with dotted ends.

White with orange details is used for the meta, the nearest horse and the nude parts of Nike; yellow for the dotted ground, the whip, reins, and ornaments on the harness, and the rosettes and fillet above.

¹ Roscher, I. 1172.

² Hdt. VIII. 122.

⁶ F 68, Panofka, *Cab. Pourtalès*, pls. 16, 17; *El. Cér.*

³ Zeus, I. 761-2.

⁴ F.R. pl. 90.

III. pl. 63 A; Overbeck, *Kunstmyth.* pl. 18, no. 19.

⁵ Heydemann, no. 3221; *AZ*, 1867, pl. 224, no. 1.

B. Three draped youths.

The vase is under Attic influence, but quite certainly of local fabric.

[The Duke of Newcastle (?). Sale cat. 101 A.]

314. Bell-krater. H. .325 m. Rim broken and mended. Warm brown clay. Tall elongated foot. Above, laurel-wreath l.; below, circle of wave-pattern. At handle-bases, plain rim.

A. Dionysus on panther. In the centre is the youthful Dionysus riding astride on an ambling panther r. He is naked but for a himation draped over his arms and behind his back, and wears a spiked crown tied by a fillet, the ends of which fall over his chest. In his l. hand, which is hidden behind the panther's head, he holds a thyrsus, the large head of which is alone visible. Preceding him on r. is a maenad moving r. and turning back to look at him. She is draped in a Doric chiton, which is covered, except on the r. shoulder, by an ample himation. She wears a crown and fillet like those of Dionysus, the ends flying out behind her head, a necklace of beads, and bracelets, and holds a torch in either hand. Following these figures on l. is a silen moving r. He is naked and wears a wreath of ivy with berries on his head. Over his l. arm is slung a leopard-skin. Before him he carries a large kalyx-krater.

Dionysus' himation is white with orange folds, his crown white, the thyrsus-head white and yellow, the crown and other ornaments of the maenad and the berries of the silen's crown white. The bodies of the silen and of the panther are streaked with brown.

B. Three draped youths. The centre one turns r. and holds a tympanum, the one on the r. holds an object resembling a mirror.

The work is rough, but there is considerable facility of drawing; the style resembles that of earlier Attic fourth century work.

[George. Sale cat. 102 B; Tischbein, II. pl. 43; Millin, *Gal. Myth.* I. pl. 57, no. 258; Guignaut, pl. 114, no. 469; Müller-Wies. p. 7, pl. 32, no. 365; Inghirami, *VF*, I. pl. 48.]

XVII. CAMPANIAN (doubtful) A

(See Introduction, p. 19)

315. Bell-krater (pl. 42). H. .18 m. Shape not yet elongated. Foot a plain disc. Finger-marks at handle-bases. Above, laurel r.; below, wave-pattern; below handles, single palmettes with large side-plants framing figures.

A. Maenad. She walks l. in a half-l. pose, her head l., the weight of the body much on the r. leg, the l. leg swung outwards. She wears a Doric chiton girt over the overfold, shoes with balls on them, a beady necklace and bracelets. In her r. hand she holds a thyrsus; her l. hand, bent very sharply at the wrist, rests on her hip.

White is used for the balls on the shoes, the necklace and bracelets.

B. Youth. He stands half-r., his head r. He wears a himation round his r. side and over his l. lower arm, shoes, a spiked crown and a string of beads across his chest. In his r. hand he holds a staff.

The crown is yellow, the string of beads white.

This vase is one of the earliest examples of the group to which it belongs and is much under the influence of the Attic schools of the beginning of the fourth century, of which that of Meidias was one. The pose of the maenad on the obverse is exactly that (with sides reversed) of Hippothoon on the Meidias hydria. The native element here is much less apparent than on the majority of this group.

[Dublin, National Museum. *Hope Heirlooms*, no. 20, p. 7.]

316. Bell-krater (pl. 42). H. .275 m. Above, laurel-wreath l.; below, large maeanders r., broken once on obv. by three vertical lines and on rev. by a rough chequer-square. Large space at handle-bases reserved and decorated with thin tongues; below handles, palmettes with little side-spirals.

A. **Bacchic scene.** In the middle a maenad rushes r., her body front and her head l. and somewhat thrown back. She wears a Doric chiton girt over the overfold, and shoes. In her r. hand she holds a thyrsus which is held up horizontally over her head. In her r. hand, lowered, is a tympanum. On the r. a second maenad, dressed like the other, goes r. in a similar attitude, only her body is turned a little towards the r. and her head is half-l. Her hair is dishevelled. In her r. hand she holds a large situla and in her l. a thyrsus. On the l. below sits a naked boy-silen r., his r. leg nearly outstretched. He holds a thyrsus in his hands. Above him sits a maenad r., her head half-l. She is dressed like the other two, but has no shoes and wears round her legs a himation with indented border. To her r., with body alone appearing, is a naked silen with dishevelled hair. His arms are outstretched, and in his l. hand he holds a large kantharos. Above, a little to the r., is a tympanum. To the r. of the upper silen and again to the r. of the tympanum the letter K.

B. **Bacchic scene.** In the middle is a maenad almost identical with the maenad in the middle on the obverse. On the l. a naked bearded wrinkled silen, slightly ithyphallic, runs r.; he holds a thyrsus in the r. hand. The drawing gives the impression that the maenad strikes him in the face with the butt of the thyrsus. On the r. a similar maenad goes half-l. She raises her r. hand and in her l. carries a *kanōvū*. Above the silen's head are the two letters AI.

The style has several very marked characteristics, namely the very thick relief-lines, the juxtaposition of series of concentric arcs of circles to mark the borders of drapery and the use of little semi-circles in high relief-lines both on the bodies of the men and on the drapery of the women. The types are Attic and most nearly approach those on the rougher of the pyxides, lepastai and lekanis-covers¹ of the first half of the fourth century. Here the scenes are drawn very roughly, though with an invigorating dash; they show clearly the strong but barbarous native element.

[The Duke of Newcastle (?). Sale cat. 143 c.]

317. **Bell-krater.** H. .215 m. Foot a plain disc. Clay uneven, varying from reddish yellow to red. Above, laurel-wreath l.; below, complete circle of wave-pattern. Below handles, palmettes with branching plants to sides of handles. No decoration at handle-bases, but finger-marks.

A. **Maenad dancing before altar.** To r. is an altar on a base, with an egg upon it. To l. of it is a maenad. She is in a dancing pose, fronting us and bending her body and head over to the l. Her r. arm is extended, her l. clasps a tympanum decorated with ribbons. She is dressed in a sleeveless chiton and wears a fillet in her dishevelled hair.

The fillet and the ribbons of the tympanum are yellow.

B. **Silen running.** A naked bearded silen runs r., holding up a small alabastron on his r. palm. In his l. hand he holds a thyrsus with berries, round which is tied a fillet. The front of his head is bald, and he wears a wreath of ivy.

The alabastron, the fillet and berries of the thyrsus and the ivy-wreath are yellow.

The drawing of the reverse is very vigorous and life-like, if rough. The style is very close to that of the last vase.

[The Duke of Newcastle (?). Sale cat. 146 c; Tischbein, III. pl. 20; Reinach, *Rép. Vases*, II. 314, says "détails suspects," but everything is genuine.]

318. **Bell-krater.** H. .33 m. Rim split off, several horizontal cracks; clay had not bound properly. Above, traces of laurel-wreath; below, wave-pattern. At handle-bases, egg-pattern. Beneath handles, superimposed palmettes with side-spirals.

A. **Two Amazons and youth.** On the l. an Amazon stands half-r., her head r., her l. hand holding a shield which rests on the ground. Facing her on the r. sits a second Amazon, holding a pelta with her l. hand. Both wear sleeved under-garments and long girt chitons ornamented below with tongues. Over their chests are crossed straps; on their heads tall peaked caps ornamented with stars. Between them is a tree-trunk, on which are hung two bands and a shield. To the r. on a higher level

¹ The late Attic lepaste in the British Museum, F 138, is a good example.

marked off by a line sits a naked youth, visible only down to the knees. Down his back hangs a fawn's skin tied round his neck by the legs and in his hair is a fillet.

White is used for the ground-line and for one of the bands on the tree, the other being purple. The fillet on the youth's head is yellow.

B. Warriors arming. On the l. a warrior stands fronting us, his head r. He is naked and carries a large shield; in his hair is a fillet. On the r. another advances l. He wears a crested helmet and shoes, and carries a spear and shield. To the r. is a tree-trunk, tied with two fillets.

One of the fillets on the tree is purple, the other white.

The two scenes are to be connected, and represent Amazons and Greeks arming for the fight, while an enterprising Greek youth has gone out to spy on the Amazons. Reinach's¹ explanation of the reverse as "Deux guerriers combattant" does not hold.

[Somewhere in America. Sale cat. 126 c; Tischbein, iv. pls. 26, 27.]

319. Bell-krater (pl. 42). H. .315 m. Carelessly made; clay badly mixed, so that the upper half of the vase is darker than the lower. Finger-marks at handle-bases. Shape as last. Above, laurel-wreath l., with no reserved ring below it; below, maeanders in pairs, separated from each other by a vertical line, the pairs divided by chequer-squares. At handle-bases, large reserved space with egg-and-dot pattern. Below handles, two superimposed palmettes, the top one pointed, with little side-spirals containing a minute convolvulus-bell.

A. Silens and maenads at play. The scene is divided into two uneven registers by two short curved lines. To the r. below, presumably to fill up space, is a single palmette. Above this a maenad stands front, her head l. She wears a girt Doric chiton, a himation round her r. thigh and leg and over the l. arm, and a bracelet. Her hair is dressed in a spiked garland, and two curls fall over her neck. On the palm of her r. hand she holds out four dice; above her l. hand are shown three. To the l. sits a maenad l., turning her head and body r. Her l. leg is stretched out, her r. drawn in. She leans on her l. elbow. Her r. arm is outstretched and with her forefinger she points at the three dice held by the other maenad. She wears a girt Doric chiton, a corner of which falls below her feet. Hair, etc., resemble the other maenad's. From the l. again a naked bearded silen with a fillet in his hair leans forward r., with arms stretched out and down. Below on the l. a young naked silen with a fillet in his hair strains forward r. in an almost horizontal position on his l. knee (which projects into the maeanders below), his r. leg stretched out behind him. His arms are outstretched and in either hand is a die. On the r. a similar silen squats l. watching the other. His hands are clasped round his l. knee.

Yellow is used for the ground-lines, fillets and other ornaments and dice.

B. Three draped youths. They all wear himatia and fillets.

The fillets are yellow.

The two maenads are playing the game of *Par impar* or ἀρτιασμός. One player held a set of counters concealed in each hand, one odd and one even, and the other player had to guess which was which. If he guessed right, he won the counters, if wrong, he had to forfeit the number he would have won. On the vase we are naïvely allowed a view of the counters, which are supposed to be invisible to the players. The seated maenad is in the act of guessing and may be imagined as saying either ἄρτια or περιττά as she points. What the two silens below are playing seems to be a game with two dice. Probably the one has shaken the dice in his hands, opened them, and they are examining the score.

On the obverse, the nipples (seen through the drapery) and navels are rendered by a little circle. Little meaningless semi-circles are found on the drapery.

Attic influence is very strong in the vase, especially that of the rougher pyxides of the time of Meidias and after. The motive of the end of the chiton which falls below the feet is constant in Attic art just then, and the attitude of the young silen who strains forward is just that of many of the Erotes on the same vases. The Berlin lepaste, no. 3084, showing

¹ *Rép. Vases*, II. 327.

a seated woman approached by a woman who stretches out to her kneeling is very close in style, perhaps by the same hand.

[The Duke of Newcastle. Sale cat. 143 B.]

320. Bell-krater. H. .18 m. Heavy base, rather squat body. Above, laurel l., with no reserved line below it. Below, circle of wave-pattern. Under handles, palmettes, well separated, with simple side-spirals. No decoration at handle-bases.

A. **Silen on rock.** A naked silen is seated r. on a rock. He wears a wreath in his hair, a single chain of beads across his chest, and shoes. His hands hold a box upon which are indeterminate objects.

The rock is streaked with brown, the wreath, beads over chest, soles of shoes and objects on the box are yellow.

B. **Draped youth.** He stands l., his arms muffled in his himation. In one hand he holds a ball, and in his hair is a wreath.

The ball is white.

321. Bell-krater (pl. 42). H. .215 m. Badly potted, with uneven base. Pale clay. Above, laurel l.; below, complete circle of wave-pattern. Under handles, palmettes with side-tendrils. No decoration at handle-bases.

A. **Silen and maenad.** To r. is a maenad hurrying r., turning back as she goes, her head turned back l. Her r. hand is raised, grasping a thyrsus with berries, her l. lowered and holding a tympanum ornamented with ribbons. She is dressed in a sleeveless semi-transparent chiton, and wears a spiked crown, bracelets and shoes. Following her from the l. moves a silen r. He is naked, but wears shoes, a spiked crown, bracelets, and a single chain of beads across his chest. His l. hand holds a fillet and is extended toward the maenad, his r. extended backwards grasping a thyrsus with berries.

Yellow is used for the crowns and other ornaments, the berries of the thyrsi, the soles of the shoes, the fillet carried by the silen and the ribbons of the tympanum.

B. **Draped youth.** He stands l. holding a stick.

This vase, though I have classed it under Campanian (doubtful) A, shows the influence of Paestum in the shape with its straight sides, in the yellow strings of beads and yellow crown, in the kind of fillet held by the silen on the obverse and in the heavy profiles. A vase similar in style, but showing Paestan influence still more strongly, is a squat lekythos at Leiden figuring a woman with a fillet and a youth.

322. Bell-krater. H. .17 m. Small base, broad body, slightly convex. Above, laurel l. with no reserved line below it; below, circle of wave-pattern. Under handles, palmettes with flowering side-plants.

A. **Seated woman.** On the r. a woman is seated on a rock r., her r. leg outstretched, her l. drawn back, her r. hand resting on the rock, her l. extending a wreath. She is dressed in a thin Doric chiton, clinging closely to her legs, a spiked crown, necklace, bracelets, ear-ring and shoes.

The rock is indicated by a curved line of thinned-out varnish, a series of white dots in threes representing flowers, etc. The crown on the woman's head, her ornaments, the wreath held by her, and the decorations of her shoes are in yellow.

B. **Dancing silen.** A naked silen dances r., bending almost double, and holding out in his r. hand a tympanum ornamented with loops, one of which he holds; with his l. hand he appears to be striking it. He wears shoes, a spiked crown, a string of beads across his chest and a bracelet. In the centre below is an altar upon which are three balls. To l. is a large thyrsus.

Yellow is used for the crown and other ornaments of the silen, the loops of the tympanum, the balls on the altar, and the shaft of the thyrsus.

Paestan influence is seen in this vase.

XVIII. CAMPANIAN (doubtful) B

(See Introduction, p. 19)

323. Bell-krater (pl. 43). H. .32 m. Clay poor and light. Above, laurel-wreath l.; below, wave-pattern. Beneath handles, palmette with convolvulus-plants to sides.

A. **Dance of Dionysus and silens.** In the middle the youthful Dionysus moves l., his head turned back r. He is naked but for a himation draped loosely over his shoulders and behind his back, and wears high buskins. His hair is tied with a fillet, which hangs over his r. shoulder. In his l. hand he holds a thyrsus; his r. arm is thrown round the neck of a young silen who dances l. to l. of him. This silen is naked and horned, and wears shoes. In his l. hand he carries a situla, his r. is raised and holds a flute or short stick. On the r. an old silen dances l., raising his l. foot. His body is hairy. He is naked, bearded, and wears buskins like those of Dionysus, a fillet in his hair and a bracelet round the l. wrist. He plays the double flute.

Purple is used for the fillets and for the lower part of the buskins, the upper part being yellow.

B. **Two youths.** Between them is a stele.

The shape is distinctive with its thin base, square-looking body and small mouth well curled over. I noted that the Berlin squat lekythos, no. 3081, is by the same hand. It shows a woman seated on a rock holding out a plate to an Eros. The back is ornamented with a fan-palmette flanked by convolvuli exactly like those on the Hope vase. There is an epichysis at Würzburg, showing Orestes at Delphi, Apollo and a Fury, that is of the same peculiar fabric, but not by the same hand.

[Fothergill. Sale cat. 122 A; Tischbein, 1. pl. 45.]

324. Bell-krater (pl. 43). H. .24 m. Much mended and restored. Part of foot broken off. Pale pinkish clay. Above, laurel-wreath r.; below, reserved space without any ornamentation whatever. Under handles, palmettes with convolvuli to sides. These are drawn in thin brown paint.

A. **Parting of Bellerophon and Iobates.** On the l. Iobates is seated r. on a chair, his legs draped in a himation with dotted border, his r. leg extended, his l. drawn back. On his feet are sandals. In his l. hand he holds a staff, his r. is extended to Bellerophon, who stands on r. Bellerophon stands half-r., his head turned back l. toward Iobates. His r. hand touches but does not clasp that of Iobates, his l. is upraised and holds a staff. He wears a himation draped over his arms and behind his back, in his hair a fillet, and sandals. Behind and to r. of him stands Pegasus r., looking round towards Bellerophon and stamping with a forefoot as if impatient to start. His bridle is ornamented with dots, and he is decked with a string of beads round his neck. The reins pass upward and to the r. as if fastened to something in the background.

The staves held by the two figures and the fillet in Bellerophon's hair, also Pegasus' reins and necklace and the dots on his bridle are pale lemon-coloured.

B. **Man and woman conversing, with Eros.** On the r. is a woman draped in a sleeved chiton with two flounces and wearing shoes. She stands l. and bends both arms at the elbows, extending them with fingers upward. Facing her on the l. is a youth, naked but for some drapery over his l. arm and shoulder and wearing a fillet in his hair, and shoes. With his l. arm he leans on a staff; his r. is extended towards the woman. Further to the l. is an Ionic column, on the base of which a little Eros kneels l., turning back r. to shoot an arrow at the man.

The youth's fillet and staff are lemon-coloured, the hair of his pubes being put in in black. The bow of Eros is lemon-coloured.

The incident shown on the obverse has caused unexpected difficulty. Bellerophon is obviously departing, not arriving, and there is no indication of the *σήματα λυγρά*, so that the subject can be neither his arrival before Proetus or Iobates¹, nor his departure from

¹ As suggested by Fischer, *Bellerophon*, p. 12. Cf. *Ann. d. I.* 1874, p. 12, no. 18.

Proetus¹. His departure from Polyides before going to Proetus has been suggested², but the seated man is evidently a king, and must be either Proetus or Iobates. There remains only his departure from Iobates on his quest of the Chimaera, an incident of which the scene is a perfectly satisfactory illustration.

The scene on the reverse is usually interpreted as the arrival of Bellerophon at the palace of Proetus, and his reception by Stheneboea³. The column would indicate the palace, and the little Eros the love of Stheneboea. It has, however, been pointed out⁴ that Stheneboea's greeting is not that offered to a newcomer, and that the scene does not show Bellerophon's first arrival, but a later return to Argos.

All this is rendered doubtful by there being an almost exact replica of this scene on the obverse of a krater at Petrograd⁵, the reverse of which shows three draped youths. Here there is no reason to assume any connection with Bellerophon, so that the scene on the Hope vase also may simply be one of general import, not necessarily connected with that on the obverse.

There is a crack, puttied and repainted, across the bodies of Bellerophon and Pegasus. The head and most of the upper part of the body of Iobates are restorations. Feeling doubtful about the genuineness of the reverse, I tested it with ether and found that the inner markings of Eros were restorations, but that the outline of the figure was genuine, the attitude given in Tischbein's drawing being quite correct.

[Eton College Museum. Sale cat. 144 A; Tischbein, III. pls. 38, 39 (Reinach's description⁶ of 39 is, however, erroneous. He says "Ermitage, Cratère, Reh. bl. (A) Une femme tend une pomme à un éphèbe, auquel Eros (à g.) décoche une flèche. (B) Trois éphèbes drapés (non fig.). Le texte de Tischbein prétend à tort que cette peinture orne le revers du vase précédent." There is no trace of an apple on the Hope vase, though it is shown on that at Petrograd. Tischbein's statement is now proved to be correct); Millin, *Gal. Myth.* II. pl. 97, no. 392; Guignaut, pl. 162, no. 616; Thorlacius, *Prolusiones*, IV. pl. 1, no. 5; Müller, *Handbuch*³, p. 701; Böttiger, *Kl. Schr.* II. 256; *Ann. d. I.* 1874, p. 12, no. 18; Fischer, *Bellerophon*, p. 12; *Röm. Mitt.* 1887, p. 45.]

XIX. CAMPANIAN (doubtful) C

(See Introduction, pp. 19-20)

325. Bell-krater. H. 39 m. Very small base and strongly-curved body. Above, large laurels l.; below, large unbroken maeanders. Under handles, fan-palmettes with side-plants.

A. Two women sacrificing to herm. On the l. is an ithyphallic herm with petasos r., raised upon a pedestal with base and double projecting top. From the base and the edge of the top to the r. of the herm spring sprays of foliage, and on the top of the pedestal is a box-like object. Round the shaft hangs a string of beads.

To r. stands a woman half-l., her head turned l. looking towards the herm. In her r. hand she extends a small patera to the herm, in her l. she raises a large one, the edge of which is decorated with balls. She wears a Doric chiton girt round the waist with overfold, a sakkos with hole behind, bracelets and armlets. To the r. of her another woman is seated l. on an altar or pedestal decked like the other with a string of beads. Her dress is similar to that of the other woman, with the addition of a himation over her knees and a spiked crown in her hair. Her r. arm is extended, her l. raised, holding a staff with triangular top.

¹ As suggested by Böttiger, *Kl. Schr.* II. 256; Müller, *Handbuch*³, p. 701.

² Tischbein, III. 66.

³ Böttiger, *l.c.*; Tischbein, *l.c.*

⁴ Müller, *op. cit.* p. 702.

⁵ Stephani, no. 1181; *Röm. Mitt.* 1887, p. 45. The Petrograd vase is, however, much retouched, and may have been restored after the Hope vase (Kieseritzky, quoted in *Röm. Mitt.* 1887, p. 46, note 5).

⁶ *Rép. Vases*, II. 318.

The face of the herm is white, with orange hair and inner markings, the pedestal white, the sprays springing from it also once white. The box on the top is white and orange, the beads on the shafts of both pedestals yellow. The bracelets and decorations on the rim of the larger patera and the staff held by the seated woman are yellow, the armlets brown.

B. Draped women and boy. In the centre stands a boy, muffled in a himation, a dotted band in his hair. On either side of him stands a woman, similarly muffled in a himation, with hair dressed in a sakkos with hole behind and a spiked crown. The effect is that of the ordinary reverse design of draped ephebes.

The boy's head-band is yellow.

[Hon. Mrs McLaren. Sale cat. 126 B; Gerhard, *Ak. Abh.* II. 571, pl. 66, no. 2, publishes a vase, exactly resembling the present vase, from a drawing by Tischbein, but gives no location; Reinach, *Rép. Vases*, II. 358, gives a figure, after Gerhard's plate, as pl. 97 of Tischbein's unpublished vol. V.]

326. Bell-krater (pl. 43). H. .42 m. Late, elongated shape. Pale grey clay. Above, large laurel l.; below, wave-pattern; between handles and neck reserved space; at handle-bases, broad tongues; below handles, single palmettes rising to a point with side-spirals ending in a convolvulus-plant above and with a quarter-palmette below.

A. Zeus driving quadriga. The horses gallop l., the head, chest and feet of each horse projecting beyond those of the one before. The chariot is seen obliquely. Zeus stands in it l., his back partly turned towards us. He wears a flowing himation round the r. side and over the l. upper arm. In his l. hand he holds the reins, in his r. a thunderbolt, which he threatens to throw. The horses' heads are absurdly small.

White is used (with orange details) for the faces and forelegs of the horses; yellow for the chariot-wheels, and Zeus' garland and thunderbolt.

B. Three women. They wear sphendonai and garlands and are muffled in their himatia. They are all exactly alike and stand l. In the field above to the l. is a rosette, to the r. a rhombus.

The garlands of the women are yellow.

Hasty, flowing work. Broad lines, none in relief. By the same hand as the following vase.

[From Sant' Agata de' Goti. Howard. Sale cat. 125 B; Tischbein, I. pl. 31; *El. Cér.* I. pl. 13; Kirk, pl. 20; Inghirami, *VF*, I. pl. 47; Heydemann, *Zeus im Gigantenkampf*, p. 9.]

327. Bell-krater. H. .44 m. Same shape, clay and decoration as last.

A. Man driving quadriga. The horses gallop l., the head, chest and feet of each horse projecting beyond those of the one before. The chariot is seen obliquely. The man stands in it l., he is naked except for a chlamys fastened at the neck and flying out behind him. In the field to the l. above is a rhombus; below, a crossed circle. As in the last vase, the horses' heads are absurdly small.

White with orange details is used for the faces and forelegs of the horses, yellow for chariot-wheels, necklaces, wreaths and details of ground-ornaments.

B. Three women. They wear sphendonai, spiked garlands, and fillets tying their hair behind, and are muffled in their himatia. They are all exactly alike and stand l. In the field above are four rhombi.

Yellow is used for wreaths and details of ground-ornaments.

This vase is by the same hand as the preceding one.

[Somewhere in America. Sale cat. 126 A.]

328. Bell-krater. H. .41 m. Shape and ornamentation as of last, except that the wave-pattern below runs in the opposite direction, and the side-spirals are more lanky and curl round the sides of the handles.

A. Woman attacked. In the middle a woman with long hair, wearing a sleeveless chiton with a double stripe down the front, a studded girdle, necklace, and shoes, kneels r. on her r. knee. She throws her head back and holds up her arms towards a warrior who advances from the r. He wears a rather flowing chiton, reaching to the knee, and above it a coat-of-mail girt by a studded belt and a conical hat or helmet. On his l. arm he has a shield held face upwards and seen from the side and with his r. hand he is in the act of drawing a sword from its scabbard. From the l. a woman wearing a sleeveless chiton

with a double stripe down the front, a studded girdle, a necklace, and a spiked garland round her hair, attacks the kneeling woman with a sword held in her r. hand, while with her l. hand she grasps her shoulder. Above, in the field, are two rosettes; below, between the warrior's legs, a rhombus.

Yellow is used for studs on girdles, necklaces and head-bands, for the sword of the attacking woman, the shoes of the kneeling woman and details on the scabbard of the man.

B. Two women at a tomb. In the middle is a stele with a steep gable. The women are posed heraldically on either side of it facing inwards, their inner feet raised on rocks. They wear plain flowing dress and sphendonai over their hair, shoes, bracelets and necklaces. The woman on the l. carries two garlands with which she prepares to decorate the tomb; the woman on the r. carries in her r. hand a large basket which contains fruit and an alabastron.

Yellow is used for balls on head-dresses, bracelets, necklaces and shoes, and for the offerings and decorations for the tomb.

The subject on the obverse is obscure. There is nothing to indicate whether the kneeling woman is being attacked by the other two at once, or whether the man is coming to help her. The latter is slightly the more probable, for the man with his sword not yet drawn seems to have been taken unawares and to be hurrying up to the rescue. Reinach¹ tentatively suggests that we have one of the Seven coming to the help of Hypsipyle who is being attacked by Eurydice.

Very rough and barbarous work.

[Howard. Sale cat. 125 A; Tischbein, III. pls. 45, 46.]

XX. CAMPANIAN (doubtful) D

(See Introduction, p. 20)

329. Bell-krater (pl. 43). H. .24 m. Above, between handles, large rough maeanders. Below, wave-pattern. Under handles, single palmettes with convolvulus-plants to sides.

A. Warrior and squire. On the l. a tall warrior advances l. On his head are large plumes, an exaggeration of those frequently depicted. He wears some kind of short chiton, most of which is hidden by a huge shield which he carries in his l. hand. The shield is shown obliquely, and is decorated round the rim with a wave-pattern, in the centre with two circles of dots separated by a plain circle. In his r. hand the warrior holds a spear horizontally, resting it on his r. shoulder. On the r. a small grotesque figure follows the warrior. He is pot-bellied and megalophallic, and has a huge nose. In his r. hand he holds a spear horizontally, resting it on his r. shoulder, on his l. arm is a huge bossed shield, seen in profile. It is decorated in the centre with three plain circles separated by two circles of dots, then a circle with wave-pattern, and a row of dots on the rim. On his head he wears even larger plumes than those of the warrior.

B. Horseman and woman. He gallops l., holding a spear upright in his r. hand, and wearing a cloak. The horse's neck is decked with beads. To the r. is a woman following him, dressed in a garment of uncertain kind, apparently a sort of cloak, with a large wave-pattern border. Part of it is drawn up to serve as a veil over the back of her head.

The work is extremely rough, and there are neither accessory colours nor relief-lines. It is unfortunate that the roughness of the execution makes it impossible to see accurately the dress of the figures, which might be instructive.

The obverse clearly represents a comic scene of warriors in local Italian dress, perhaps adapted from a burlesque Heracles and Iolaus.

[Sale cat. 139 D; Tischbein, II. pl. 57; Reinach, *Rép. Vases*, II. 305, says "Deux pygmies partant en guerre. Suspect." The genuineness of the vase is, however, beyond doubt.]

¹ *Rép. Vases*, II. 319.

XXI. GNATHIA

330. Pelike. H. .25 m. Well preserved. On neck, on obv., egg-and-dot pattern between two pairs of incised lines; below this, band of rectangles; then two incised lines; then band of thin tongues, below which are dots.

The egg-and-dot pattern is incised and painted in white, the rectangles alternately purple and yellow, the tongues white, the dots below them yellow; on rev., the same, but small circles instead of rectangles, and no colours used but white.

Below, small reserved band between foot and body of vase.

Woman at bath. On the l. is a large bath, over which leans a naked woman from the r., dipping her hands into it. She wears a sakkos with hole behind, a necklace, shoes, and a ribbon round her l. thigh. Between the bath and the woman, on the ground, is an alabastron; on either side, above, hangs a garment; below grows a spray of laurel with berries. The ground is indicated by dots.

Yellow is used for the bath, the woman's body is white with orange details, the garment on the l. purple, that on the r. yellow; the laurel plant is incised, with white inner markings, the dotted ground yellow.

I class as Gnathia because the technique is polychrome on black, but the style is ordinary Apulian.

[Viscount Cowdray. Sale cat. 150 B.]

331. Lekanis. H. .40 m. The handles end below in moulded heads. The flat part of the lid is decorated with rays. On shoulder, between handles, wave-pattern. On body, above, dots; below, faint lines.

The decorations are in white with bright yellow details, and there are streaks of red on the wave-pattern. The dots are white and yellow, the lines below faint white.

On front of vase, **woman with patera and mirror.** The woman stands half-l., her head l.; in her r. hand she extends an elaborate mirror, in her l. a patera with three oval objects upon it and fillets hanging below. She is dressed in a Doric chiton girt at the waist and low at the neck, and wears shoes, bracelets and necklace. Her hair is tied with a fillet with fluttering ends and streams out behind her. On either side is a plant with many curling tendrils.

The design is in white with yellow details, the fillets yellow, the oval objects on the patera white.

Like that of the last vase the style is still ordinary Apulian.

332. Oinochoe. H. .255 m. Plain mouth. The handles are in the form of two snakes which rise side by side, separating and curling round at the rim. The vase is glazed black except the foot and low base. On neck, reserved ring, dots, guilloche, egg-and-tongue patterns. The body is ribbed vertically, the ribbing being broken by a plain band round the middle of the body.

The snakes on the handle are ornamented with yellow spots, the designs on the neck are in yellow, and there is a purple line round the upper part of the ribbing and along the plain band in the middle.

[Dublin, University College. *Hope Heirlooms*, no. 9, p. 5, fig. 9.]

333. Oinochoe. H. .24 m. Long tapering neck, small body, trefoil lip; handle ends above in dog's snout. Glazed black, except narrow reserved band above foot. On neck, ivy-wreath in thick yellow, from which hang, in front, a purple festooned fillet, and at sides two narrow yellow fern-leaves. Below the fillet are two birds facing each other, in profile, beneath them a yellow spray. On the body are two series of vertical grooves, divided horizontally by a band decorated with egg-and-tongue pattern in purple and yellow.

[Dublin, University College. *Hope Heirlooms*, no. 9, p. 5, fig. 9.]

334. Oinochoe. H. .21 m. Trefoil lip. Reserved band on lower part of base. Black glaze, decoration three-fourths of the way round. On lower part of neck, egg-pattern incised and in yellow between two pairs of incised lines; below this, two more incised lines and a ring of yellow dots. Above the middle of the body is a purple band with vine-pattern rising and falling from it, one falling cluster being in purple, the rest yellow.

335. Lekythos. H. .165 m. On lower part of neck, yellow tongues. On shoulder, egg-and-dot pattern incised and in yellow, below which two incised rings, then circle of yellow dots. Below, similar egg-and-dot between pairs of incised lines. On front, curling plant-tendrils in yellow.

336. Alabastron. H. .15 m. Black glaze. On lower part of body is a purple ring; on front, four superimposed convolvuli with curling side-tendrils in yellow.

337. Stamnos (pl. 43). H. .265 m. Rim cracked. Handles fluted, with knob in middle of each. Plain rim at bottom of vase.

On neck, wreath of ivy with berries; on shoulder, zigzag bars with triangle of dots in each bend; below this, circle of large dots. These three patterns are separated from each other by pairs of incised lines. On either side of the front panel is a vine-wreath with clusters and tendrils hanging down.

The leaves of the ivy-wreath are alternately yellow and purple, the berries yellow, the stalks incised, the zigzags are alternately yellow and purple, the dots between yellow. The large dots below are yellow. The stem of the vine-wreaths and one of the clusters on each side of them are purple.

Dancing maenad. In the panel formed by the hanging vine-wreaths, and on ground indicated by dots, a maenad dances l. She is dressed in a sleeved chiton with a broad border at the foot, rather full below and scanty at the shoulders; girt rather high over it she wears a skin, of which only two legs can be seen. Her hair is bound in a sphendone, from which it escapes behind, hanging down her back. In her r. hand she holds a thyrsus with shoots at the sides, to which is attached a large fillet. In her l. hand she holds a tympanum.

The dress of the maenad is yellow, with purple details. The flesh may once have been white, but its colour is now indistinguishable from that of the dress. The fillet hanging from the thyrsus is purple, with a yellow border. The tympanum is outlined in purple and yellow.

The figure of the maenad has been much retouched from waist to knees, the skin worn over the chiton being almost obliterated. The fillet too is almost entirely repainted and the tympanum touched up, the purple clusters of the hanging vine-wreaths having also been retouched.

338. Kalyx-krater. H. .465 m. Very slender shape, handles much curled in.

On outer edge of lip, wave-pattern. Rest of vase varnished black, obverse alone decorated.

Female head in frame of vines. The frame extends along three sides of a square. The upper part consists of a line from which spring vine-leaves and tendrils alternately above, and, below, the same with a few grape-clusters added. The sides are formed by lines, from both sides of which spring vine-leaves, tendrils, and grape-clusters, as on the lower side of the upper line. Within the frame thus formed is a female head in profile l., the hair bound in a sakkos from which it escapes at the back.

The lines forming the frame are purple, the leaves and tendrils white with a little yellow, the grape-clusters yellow, white and purple alternately. The head is in white and yellow.

[Sale cat. 151 A.]

339. Bell-krater. H. .32 m. Well preserved. Foot thin and splayed. Handles in shape of half lioness' heads. The vase is entirely black, except for a reserved ring between body and foot, and decoration in horizontal bands on the obverse. From top downward: (1) egg-and-dot; (2) chevrons; (3) oval pendants, with three dots hanging from each; (4) large ivy-pattern, consisting of wavy stalks from which spring leaves above and below, with a rosette of dots between each. From it hang three chains of dots, between which are two rosettes.

The three upper bands of design are in white, the lines enclosing the eggs being incised. There are double incised lines separating the bands. The ivy-leaves are alternately red and white, the rosettes of dots white, the stalks incised. The dots and rosettes below are white or light yellow.

[Sale cat. 151 B.]

340. Bell-krater. H. .325 m. Same as last in shape and style. Excellently preserved, very well and delicately made. Decoration in bands. From top downwards: (1) egg-and-dot; (2) maeanders; (3) dots. Separated by a space is (4) chief decoration, consisting of a line from which spring above and below fern-leaves, vine-tendrils, and grape-clusters.

The patterns are separated by incised lines, and are in white, yellow and purple.

[Sale cat. 151 C.]

341. Cup. H. .15 m. Two handles and foot. One handle has been stuck on and does not belong, being rather too large. The handles are tied in a knot near the top; the body is ribbed vertically. The outer rim is decorated with zigzag in yellow, the neck with a pattern of fern-leaves. Above ribs, on shoulder, is a yellow band. The base is reserved, the foot decorated with egg-and-tongue pattern in yellow. The whole is beautifully made.

[Dublin, University College. *Hope Heirlooms*, no. 9, p. 5, fig. 9.]

342. Cup. H. .16 m. Well made. Black glaze somewhat faded. One high handle, and foot. Decoration in bands; on neck, white tongues, below which band of crimson and orange bars alternately; then tendril-pattern in white, below this band of dotted triangles. These patterns are separated by pairs of incised lines. On body, horizontal crimson band from which rise and fall vine-leaves, clusters and tendrils.

343. Cup. H. .095 m. No foot; one small handle, made of two rolls of clay which turn outwards at rim. Black glaze. Body ornamented with shallow vertical grooves. On neck, horizontal purple band from which rise and fall white and orange ivy-leaves.

344-5. Kotylai. H. .09 m. Practically identical in shape, size and decoration. Black glaze, decorations in pale lemon. On obv., wave-pattern, below this, hanging vines and tendrils, the vine in the centre being purple. On rev., two rows of dots separated by a line. The lower part of the vase is plain.

XXII. SOUTH ITALIAN PLAIN BLACK

346. Oinochoe. H. .285 m. Has foot, trefoil lip, high-arched handle. Rather slender shape. On shoulder, small palmettes joined by semi-circles, all incised.

347. Kylix. H. .08 m., diam. .125 m. Has been broken and mended. Delicate fabric. Neck drawn in. Between handles, incised tongues.

[Mr Andrew Gow.]

348. Footless kylix. H. .065 m., diam. .12 m. Handles and rim thin and delicate. Black varnish. Within, incised circle, within which are five circles of small hatchings, within which again a border of ten small palmettes enclosing an impression of the Syracusan tetradrachm of Euaenetus, bearing as type a female head l. with a wreath of corn in the hair; there is a dolphin near the back of the neck.

The impression appears to have been made from a somewhat worn die.

349. Footless kylix. H. .065 m., diam. .12 m. Similar to last. The decoration consists of six circles of small hatchings, within which is a circle of palmettes and concentric circles, stamped. In the centre is an impression from a coin-die of a similar tetradrachm, but of a rarer type, with thinner face and lips, cheeks, etc., not so full. Two dolphins are visible to either side of the neck.

350. Footless kylix. H. .065 m., diam. .18 m. Black varnish with decoration incised and moulded. Within, six small palmettes surrounding a circle of tongue-pattern, within which four small palmettes, all incised; in centre, small gorgoneion in low relief.

XXIII. BUCCHERO

351. Kantharos. H. .125 m. Rather squat shape; the body is in two different planes, the connecting part marked by small incisions. Plain handles; between them, on rim, two incised rings.

XXIV. MISCELLANEOUS UNFIGURED SOUTH ITALIAN

352. Lekythos. H. .25 m. Egg-shaped body, thin neck, flat mouth with small opening. Pale buff clay. The mouth and handle are black. On neck, vertical black lines; on shoulder, thin rough palmettes. Below this, black band with white tendril-pattern upon it. Body entirely covered with network of thin black oblique lines. Below, black band.

353. Alabastron. H. .275 m. Foot chipped. Entirely covered with black glaze and decorated in white and orange.

On mouth above, yellow tongues. Neck black. On body, above, band of narrow rays pointing upwards, each ray half orange and half white; below these, alternate lines of orange and white zigzag, the points joined by incised vertical lines, covering the body of the vase. Below, band of orange and white rays as above, but pointing downwards.

[Sale cat. 153 A.]

354. Perfume-vase. H. .16 m. Pale clay, surface flaked off. Mouth black. On neck, white tongues on black. On shoulder, small laurel-pattern, below which is a black band with yellow ivy-pattern upon it. Body covered with network of black lines.

355-6. Kotylai. H. .11 m. The two are practically identical. They are black except for a panel on either side, which is reserved and decorated in black and white.

Above, band of small black tongues bounded below by a black line with dots; then design of lozenges in black, partly picked out in white. Below this, myrtle-wreath and berries r. in white on a black ground. Below, black tongues bounded by black line with dots as above.

357. Kotyle. H. .08 m. Similar to last. Under handles, small palmettes. On panels, above, black tongues bounded by black lines with dots; below this, myrtle-wreath with berries l. in white.

INDEX

(The numbers that stand first refer to the pages, the numbers in brackets to the vase-numbers.)

- Achaeus, 80 (136)
 Achates, 29-30 (14)
 Achelous, 27 (13)
 Achilles, 38 (32), 155 (301)
 Achilles Painter, 61 (108)
 Aeacus, 27 (13)
 Aedícula, 128 (242), 128 (243), 128 (244)
 Aeneas, fleeing from Troy, 29 (14)
 Aeneas (?), 148 (283)
 Aeschylus, vase illustrating *Eumenides* of, 138-9 (267)
 Aglauros, 74 (125)
 ἄγων ἱππικός, 87 (146)
 Ajax (son of Oileus) (?), 148 (283)
 Alcamenes, influence on Meidian vases, 5
 Alexandria, vases found at, 4
 Altamura Painter, 65 (115)
 Altar, horned, 88 (148), 109 (202)
 Amasis, 31 (15)
 Amazon, 32 (17), 36 (29), 79 (135), 99-100 (166),
 120-1 (229), 153 (297), 155 (300), 162 (318)
 Amphistratus, 66 (116)
 Amphitus, 66 (116)
 Amphora, rare shape of, 48 (84)
 ἀναβάτης, 119 (223)
 Anacreon, 48 (83)
 Ἀνακαλυπτήρια, 124 (233)
 Anchises, 29 (14)
 Andocides, 48 (84)
Anfora a rotelle, 14-15
 Anodos of Dionysus, 97-8 (163); of Semele (?), 44
 (66)
 Antilochus (?), 148 (283)
 Anzi, vases attributed to, 14-16
 Apharidae, 67 (116)
 Aphrodite, 39 (36), 102 (171); on ram, 103 (173)
 Aphrodite (?), 29 (14)
 Apollo, 39 (35), 40 (37), 52 (93), 65-7 (116), 82
 (139), 125 (238), 137 (267); contest with Marsyas,
 71-2 (122), 87 (145), 101-2 (169); on swan, 94
 (156), 96 (162)
 Apollo (?), 41 (45); in battle of Greeks and Trojans,
 149 (283)
 Apollonius of Tyana, 92 (153)
 Apulian vases, 12-14; early, 12-13, 15
 Apulian influence on Cumae vases, 18; on Lucanian
 vases, 14-16; on Paestum vases, 17
 Archippus, 157 (305)
 Ares, 101 (169), 102 (169)
 Ariadne, 33 (22), 34 (24), 37 (30), 41 (43), 48 (84),
 100 (167)
 Ariadne (?), 26 (13), 44 (66)
 Aristophanes (vase painter), 5
 Armento, vases attributed to, 14-16
 Arsinoe (?), 66 (116)
 Artemis, 54-5 (95), 101-2 (169); huntress, 55 (95);
 Laphria, 55 (95); winged on François vase, dress of,
 26 (13)
 Artemis (?), 149 (283)
 ἄρτια, 163 (319)
 ἀρτιασμός, 163 (319)
 Ascanius (?), 29 (14)
 Asclepius, type of, 110 (205)
 Assteas, 17, 139 (267)
 Atalanta, 55 (95)
 Athena, 31 (16), 39 (36), 40 (38), 48 (84), 58 (101),
 101-2 (169), 137-8 (267), 159 (309); killing Enceladus,
 34-5 (26); on Panathenaic amphora, 35 (27); on
 Panathenaic amphoriskos, 36 (28); statue of, 57 (99),
 156 (302) (Promachos)
 Athena (?), 149 (283)
 Athlete, 42 (50), 59 (103), 73-4 (123), 77 (132)
 Attic influence, on Apulian vases, 11-14; on Campanian
 (Doubtful) A, 19; on Cumae vases, 18; on Early
 Apulian vases, 13; on Early South Italian vases, 8-10;
 on Lucanian vases, 14, 15; on Paestum vases, 17; on
 South Italian vases in general, 11, 12
 Augustine (Saint), 117 (218)
 Automedon (?), 38 (32), 148 (283)
 Awning (?), 36 (27)
 Babelon, 89-90 (149)
 Banquet, 91 (152), 93 (154), 99 (165), 106 (181), 118
 (220), 156 (303)
 Basilinna, 116 (218)
 Bates, 80 (136)
 Beazley, J. D., 4-7, 9, 10, 48 (84), 50 (86), 51 (89), 52
 (90), 53 (93), 56 (97), 57 (98), 58 (101), 59 (103),
 59 (104), 60 (106), 61 (107), 61 (108), 62 (109), 65
 (115), 69 (117), 74 (125), 75 (126), 75 (127), 77
 (130), 78 (132), 81 (137), 82 (138), 84 (140), 87
 (145), 90 (149), 111 (208), 139 (267)
 Bellerophon, 165-6 (324)
 Bell-krater, development of, 5-6
 Benndorf, 67 (116)
 Berlin Painter, 52 (92), 60 (106)
 Bethe, 103 (173)
 Bieber, M., 8, 80 (136), 113 (210)
 Birch, 27-8 (13)
 Blecher, 35 (26)
 Blinkenberg, 38 (31)
 Blood-money for death of Python at Olympia, 27 (13)
 Blümner, 96 (160)
 Boeotia, Latest Attic vases found in, 8
 Böhlau, 26 (13)
 Boston Phiale Painter, 81 (137)
 Boston Tithonos Painter, 60 (106)

- Böttiger, 61 (109), 123 (233), 138-9 (267), 166 (324)
Βουκόλιον, 116 (218)
 Braun, 84 (140)
 Bride, 30 (15), 116 (218), 148 (283)
 Bridegroom, 30 (15), 148 (283)
 Brøndsted, 141 (270)
 Brunn, 27 (13)
 Brutti, Dioscuri on coins of, 160 (312)
 Brygus Painter, 106 (184)
 Bulle, 59 (104), 92 (153)
 Burrell, Sir Charles, 2
 Burrell, Sir William, 2
 Bursian, 66 (116)
- Cadmus (?), 159 (309)
 Campanian vases, 18-20; Cumae, 18; Doubtful (A), 19; Doubtful (B), 19; Doubtful (C), 19-20; Doubtful (D), 20; Saticula, 7, 11, 18-19, 100 (167)
 Canosa ware (so-called), 12
 Cecrops, 74 (125)
 Celeus, 70 (120)
 Cephalus, 93 (155)
 Ceryx, 70 (120)
 Chariot, 30 (15), 33 (20), 33 (21), 38 (32), 41 (45), 42 (51), 43 (52), 45 (69), 49 (86), 65-6 (116), 123 (233), 160 (313), 167 (326), 167 (327); winged, 49 (86), 70 (120), 75 (128)
 Chariot-race, 99 (164), 132 (258)
 Child-silen, 77 (130)
 Chiron, 142 (271)
Chirons, play by Cratinus, 142 (271)
 Christie, 149 (283)
 Chromius (?), 148 (283)
 Chryse, sacrifice to, 88-9 (148)
 Chrysippus, 66 (116)
 Citharoedus, Vatican, 102 (169)
 Column = altar, 145 (279); = cultus-image of god, 116 (218); = meta, 87 (146), 99 (164), 119 (223), 160 (313); on Panathenaic amphora, 35 (27)
 Comedy, 157 (305)
 Contest, musical, 52 (92)
 Cook, A. B., 13, 79-80 (136), 113 (210), 116-17 (218), 158 (305), 160 (312)
 Corpse, 109 (203)
 Countrymen, 56 (98)
 Courtesans, 39 (33)
 Cratinus, 142 (271)
 Crest of helmet, Paestan, 137 (267)
 Creusa (?), 29 (14)
 Creuzer, 123 (233)
 Cultrera, 11
 Cumae vases, *see* Campanian
 Cyrene (the nymph), 55 (95), 97 (162)
- Danae, 81 (137)
 Deepdene, 2-3
 Deepdene Amphora Painter, 48 (84)
 Deepdene Trophy Pelike Painter, 59 (104)
 Delos, Apollo at, 97 (192); vases removed from graves of, 5
 Delphi, Apollo's arrival at, 97 (162); Orestes at, 137-9 (267)
 De Luynes, 27 (13)
 Demeter, 49 (86), 70 (120), 75 (128), 123-4 (233); in place of Triptolemus, 76 (128)
 Demeter (?), 141 (270), 149 (283)
 Demophon, 70 (120)
 De Paroi, 140 (267)
 Device of shield, 31 (16), 33 (21), 34 (24), 34 (25), 34 (26), 35 (26), 35 (27), 39 (34), 42 (46), 46 (73), 51 (88), 56 (97), 59 (104), 75 (126), 109 (204)
 De Witte, 62 (110), 97 (162), 112 (210)
 Dice, 163 (319)
 Dionocles Painter, 53-4 (93), 61 (107), 75 (126)
 Dionysus, 29 (14), 32 (18), 32 (19), 33 (22), 34 (23), 34 (24), 37 (30), 39 (35), 40 (37), 40 (39), 41 (41), 41 (43), 42 (49), 44 (66), 44 (67), 47 (79), 48 (84), 51 (90), 52 (91), 64 (115), 68 (117), 73 (123), 73 (124), 76 (130), 79 (136), 85 (141), 86 (143), 100 (167), 100 (168), 113 (211), 114 (214), 118 (221), 121 (230), 128 (245), 129 (249), 134 (261), 134 (262), 135 (263), 138 (267), 142 (272), 143 (273), 143 (274), 144 (275), 144 (276), 145 (278), 145 (280), 146 (281), 153 (293), 161 (314), 165 (323); anodos of, 97-8 (163); *ἡβών*, mysteries of, 117 (218); horned, 115-16 (218); marriage of, 115-17 (218)
 Dionysus (?) with Kore (?) and Demeter (?), 149 (283)
 Dioscuri, 65 (116), 160 (312)
 Disc on clothing, 112-13 (210)
 Discus-thrower, 42 (50), 73 (124)
 Discus-throwing, method of, 73-4 (124)
 Distaff, 63 (112)
 Divination, 35 (26)
 Dolon krater, vases akin to, 9, 111 (208)
 Donkey, 23 (3), 76 (130), 134 (262)
 Dove, 123 (233)
 Drama, on Hope vases, 71 (121), 79-81 (136), 91-2 (153), 112-13 (210), 118 (220), 119 (224), 138-9 (267), 142 (271), 142-3 (272), 143 (273), 145 (278), 145-6 (280), 157 (305), 168 (329)
 Drapery, waviness of, in "Armento" fabric, 14, 15, 16
 Dress, discs on, 112-13 (210); Doric, development of, 26 (13); Fury's, 114 (213); held up in teeth, 62 (110); peculiar female, 26 (13); theatrical, 80 (136), 112-13 (210), 118 (220), 119 (224), 138 (267), 142-3 (272), 143 (273), 145-6 (280)
δρόμος κάλπης, 119 (223)
 Dubois-Maisonneuve, 28 (13)
 Ducati, 6-7
 Dwarf silen, 76-7 (130)
- Early South Italian vases, 8-12, 16; dating of, 11; derivations from, 13, 15; development of, 111 (207); earliest group near to Attic, 9-10, 110 (206)
 Edwards, 1
 Enceladus, 34-5 (26)
 Epicharmus, 80-1 (136), 157 (305)
 Eros, 63 (112), 83 (140), 90 (150), 100 (167), 101 (168), 102 (171), 103 (172), 103 (173), 107 (185), 110 (206), 110 (207), 115 (217), 119 (226), 123

- (233), 126 (238), 126 (239), 127 (240), 127 (241), 128-9 (245), 131 (252), 131 (253), 136 (264), 146 (282), 148 (283), 150 (287), 165-6 (324)
- Erytheia, 40 (38)
- Ethiop Pelike Painter, 58 (101)
- Euaenetus, tetradrachm of, 171 (348), 171 (349)
- Euchidas, 94 (157)
- Eukleia, meaning of name, 64 (114)
- Euphronius, 4
- Europa (?), 32 (19)
- Eurydice (?), 168 (328)
- Euthymides, 48 (84)
- Execias, 31 (15)
- Eyes, prophylactic, 33 (22), 45 (72), 46 (73), 47 (79), 52 (91), 75 (126)
- Farewell scene, 39 (34), 50 (87), 54 (94), 61 (108), 69 (119), 74 (126), 78 (134), 87 (147)
- Farnell, 44 (66), 116 (218)
- Faunus, 92 (153)
- Fischer, 165 (324)
- Fisherman, 56-7 (98)
- Fishing, ancient methods of, 37-8 (31)
- Flap on shield, 75 (126)
- Flasch, 88 (148), 103 (173)
- Flickinger, 80 (136)
- Flute-case, 68 (117)
- Flute-player, on Panathenaic amphora, 35-6 (27)
- Förster, 123 (233)
- Fränkel, 82 (139), 85 (141)
- Frazer, Sir J. G., 94 (157)
- Frickenhau, 116-17 (218)
- Funeral, 109 (203)
- Furtwängler, 3-5, 9, 11-13, 17, 40 (38), 83 (139), 160 (312)
- Fury, 114 (213), 137-8 (267); dress of, 114 (213)
- Gabrici, 5, 16-18
- Gardiner, 74 (124)
- Gardner, E. A., 55 (95)
- γάραραι, 116 (218)
- Gerhard, 27 (13), 64 (114), 70 (120), 77 (131), 82 (139), 84 (140), 88-9 (148), 149 (283), 158 (305), 167 (325)
- Geryoneus, 40 (38)
- Gjölbaschi-Trysa, frieze of, 67 (116)
- Goethe, 1
- Gorgon, 30 (15); representing soul (?), 31 (15)
- Graef, 97 (162), 102 (169)
- Grave-reliefs, influence of, 112 (209)
- Greeks and Trojans, battle of, 147-9 (283)
- Griffin, 99-100 (166), 120-1 (229)
- Guignaut, 148 (283)
- Halliday, 35 (26), 90 (149)
- Halo, 147 (283), 149 (283)
- Halteres, 59 (103)
- Hamilton, First Vase Collection, 1
- Hamilton, Second Vase Collection, 1-3, 62 (110), 124 (233)
- Hamilton, Sir William, 1, 62 (110)
- Ἀφαιστος ἢ κωμασταί (drama), 80 (136)
- Harrison, J. E., 57 (99), 98 (163), 117 (218), 138 (267)
- Hartwig, 44 (67), 57 (98), 68 (116)
- Hausser, 5, 9, 12, 16, 84 (140), 139 (267)
- Ἡβᾶς γάμος (drama), 157 (305)
- Hebe, wedding with Heracles, 157-8 (305)
- Hecate, 123-4 (233)
- Hector, 50 (87); dragged round Patroclus' tomb, 38 (32)
- Hector (?), 148 (283)
- Hecuba, 50 (87)
- Heinze, 36 (27)
- Helle (?), 103 (173)
- Hephaestus, in comedy and satyric drama, 80 (136)
- Ἡφαιστος (drama), 80 (136)
- Hera, 39-40 (36)
- Hera (?), 158 (305)
- Heraclea, 11, 13, 117 (218)
- Heracleidae, 89 (149)
- Heracles, 48 (84), 58 (101), 95 (159); and Amazons, 32 (17), 153 (297); and Centaur, 42 (47), 111 (208); and Geryoneus, 40 (38); and Nemean lion, 31 (16); fishing, 37 (31); visit to Pholus, 44 (68); wedding with Hebe, 157 (305)
- Heracles (?), 118 (220), 168 (329)
- Ἡρακλῆς γαμῶν (drama), 157 (305)
- Herford, M. A. B., 8
- Herm, 113 (212)
- Hermes, 39 (35), 40 (37), 43 (52), 95 (159); burlesque, 144 (275); fishing, 37 (31); leading the three goddesses, 39-40 (36); pursuing Herse, 74 (125); pursuing Herse (?), 60-1 (107)
- Hermes (?), 123 (233)
- Hermione (?), 78 (133)
- Hero, 122 (231)
- Herse, 74 (125)
- Herse (?), 60-1 (107)
- Heydemann, 3, 81 (137), 82 (139), 144 (275)
- ἱερός γάμος, 116 (218)
- Hippocamp, 46 (75), 159 (310)
- Hippothous (?), 148 (283)
- Hirt, 61 (109)
- Hitzig and Blümner, 55 (95)
- Höfer, 114 (213)
- Hope Collection, history of, 1-3
- Hope, Henry Thomas, 2-3
- Hope, John, 1
- Hope, Lord Henry Francis, 3
- Hope, Thomas, 1-3, 124 (233), 140 (267); drawing by, 28 (13)
- Hoppin, 27 (13), 49 (84), 75 (127)
- Horn, ritual, 89 (148)
- Horn-shaped object on altar, 88-9 (148)
- Horseman, 30 (15), 32 (17), 47 (76), 102 (170), 118 (222); victorious, 87 (146), 119 (223)
- Horse-race, 118 (222); for boys, 87 (146)
- Howard, Hon. Charles, 2
- Huddilston, 139 (267)
- Hunting, of hares, 94-5 (158)
- Hypsipyle (?), 168 (328)
- Idomeneus (?), 148 (283)

- Imhoof-Blumer and Gardner, 55 (95)
 Inghirami, 28 (13), 148-9 (283)
 Inscriptions, on Hope vases, *διονυσος γαλήνη κωμο ενδια*, 85 (141); *ευκλεα πειθω*, 64 (114); *κ*, 111-12 (209); *καλε*, 62 (110), 62 (111); *καλη*, 107 (186); *καλη* (forged), 87 (146); *καλλιας καλος*, 51 (88); *καλος*, 49 (86), 82 (138); *καλος ηφαρστος*, 79-80 (136); *καλος καλε*, 61 (107); *καλ* s, 52 (90); *κλιταρχος καλος*, 25 (13); *κωμος θαλια ποθος κολος ενδια οινος*, 83 (140); *λ*, 53 (93); *λν*, 55 (96); *μολκος αλκος νοσσ*, 82 (139); *ο παις καλος*, 51 (90); *πριαμος*, 50 (87); *ταλειδες εποισεν*, 25 (13); *ταλειδες εποισεν*, 25 (13); indecipherable, 85 (142), 87 (145); meaningless, 34 (25), 45 (71), 51 (90), 54 (94), 56 (98), 58 (101); on other vases, *αρχεναντης*, 88 (148); *αχελαιο αεθλον*, 27 (13); *δαιδαλος*, 80 (136); *διονυσος καλιας καλος ταλε ν νεοκλειδες καλος χαιρε και πνε*, 28 (13); *ενευαλιος*, 80 (136); *ρους*, 57 (99); *HE*, 112 (209); *ορειβελος εποισεν ιeros αθεν*, 49 (84); *πειπις ανεθεκε αρταμι*, 55 (95); *ταλειδες εποισεν*, 27 (13); *ταλειδες ποισεν ταλειδες ποισεν*, 28 (13)
 Iobates, 165-6 (324)
 Iolaus, 95 (159)
 Iolaus (?), 168 (329)
 Iris, 56 (97)
 Italinski, 123 (233)
 ινγξ, 123 (233), 126 (238), 148 (283)
 Jahn, O., 27 (13), 32 (19), 48 (84), 58 (102), 64 (114), 66-7 (116), 77 (131), 82 (139), 88-9 (148), 96 (160), 97 (162)
 Jason (?), 49 (85)
 Javelin, use of in athletics, 74 (124)
 Javelin-thrower, 42 (50)
 Kalkmann, 26 (13)
 Καλλίας, love-name, 51 (88)
 Kalyx-kraters decorated in two zones, 68 (116)
 Karo, 44 (67)
 Kertch group of vases, 5-8, 11, 98 (163), 100 (167), 101 (168), 102 (169); influence on Apulian vases, 11, 13-14; influence on Cumae vases, 18, 149 (283)
 Kerykeion, 37 (31), 39 (36), 40 (37), 43 (52), 56 (97), 156 (302)
 Kerykeion (?), 39 (35)
 Kerykes (Eleusinian), 74 (125)
 Kieseritzky, 166 (324)
 Kirk, 89 (148)
 Klein, 27 (13)
 κλειταρχος, 28 (13)
 κλίνω, 28 (13)
 κλιταρχος, 28 (13)
 κλιτός, 28 (13)
 Knapp, 105 (177)
 Kneeling, peculiar attitude of, 139 (267)
 Körte, 67 (116), 94 (157)
 Kottabos, 91 (152), 121 (230), 128 (245), 143 (273), 144 (276)
 Krater, shape of, 5-6
 κρατενταί, 89 (148)
 Kretschmer, 28 (13)
 Κριταρχος, 28 (13)
 Kuhnert, 92 (153)
 λαισηιον, 75 (126)
 Lamb, W., 38-9 (32), 106 (184)
 Lanzi, 27-8 (13)
 Late Attic vases (*see also* Kertch vases), dating of, 4-6; development of, 4-8; decadence of, 101 (168); influence of, 134 (260), 134 (261), 149 (283), 151 (287), 161 (313), 161 (314), 161 (315), 162 (316), 163 (319)
 Latest Attic vases, 8
 Lenormant, 35 (26)
 Leroux, 8
 Leucippidae, rape of, 65-6 (116); treatment of subject, 67-8 (116)
 Liber, 117 (218)
 Lion, Nemean, 31 (16)
 Liver, inspection of, 35 (26)
 Lots, casting of, 89 (149)
 Louvre Centauiromachy Painter, 78 (132)
 Lucanian vases, 14-16, 114 (213), 114 (214); influence on Paestum vases, 17, 134 (260), 134 (261), 135 (262)
 Lucano-Apulian vases, 15-16
 Lucas, 92 (153)
 Luce, 31 (16)
 Lyre-player, 48 (83)
 Lysander, dedication of stars by, 160 (312)
 Macchioro, 7, 11-16, 18-20, 111 (208), 121 (229)
 Macron, 74 (125)
 μάνης, 121 (230)
 Marlay Painter, 70-1 (120)
 Marlborough, late Duchess of, 3
 Marriage, 148 (283); of Dionysus, 115-17 (218); procession, 30 (15)
 Marsyas, 71-2 (122), 79 (136), 82 (139), 87 (145), 101-2 (169)
 Mask, dramatic, 112 (210), 142-3 (272)
 Medea (?), 49 (85), 61 (109)
 Meidias painter, 5; hydria potted by, 4, 66 (116), 103 (173); style or school of, 4-7, 12-14, 16, 60 (105), 91 (152), 92 (153), 93 (155), 95 (159), 98 (163), 100 (167), 103 (173), 134 (260), 161 (315), 163 (319)
 Menaechmus, 55 (95)
 Menelaus (?), 148 (283)
 Merion (?), 148 (283)
 Metapontum, coins of, 27 (13)
 Michaelis, 36 (27), 89 (148); visits to Hope Collection, 2
 Midas, 92 (153)
 Milani, 88-9 (148)
 Milchhöfer, 4
 Milliet, 27 (13)
 Millin, 2, 25 (13), 27-8 (13), 77 (131), 138-40 (267), 148-9 (283), 158 (305)
 Millingen, 43 (65), 113 (210), 123-4 (233)
 Minervini, 27 (13), 55 (95)
 Minos, 27 (13)
 Minos (?), 26 (13)
 Minotaur, 25 (13), 27-8 (13), 105 (179)
 μολκος, 82 (139)

- Molkos Painter, 83 (139)
 μολπη, 82 (139)
 μολπος, 82 (139)
 Moses, 28 (13)
 Müller, 97 (162), 123 (233), 166 (324)
 Muses, 39 (35), 87 (145)
- Naples Komos Painter, 69 (117), 82 (138)
 Nearchus, 31 (15)
 Negro, 71 (121)
 Newcastle, sixth duke of, 3; Henrietta Adela, duchess of, 3
 Nicias Painter, 6, 90 (149), 90 (150), 91 (151)
 Nicochares, 157 (305)
 Nicolas, Felice, 28 (13)
 Nicole, 5, 27 (13)
 Nicosthenes, 44 (67)
 Nike, 52 (92), 56 (97), 60 (106), 87 (146), 94 (157), 95 (159), 96 (161), 98 (163), 100 (166), 101 (169), 104 (177), 113-14 (212), 153 (295), 156 (302), 160 (312), 160 (313); erecting trophy, 59 (104)
 Nilsson, 117 (218)
 Numa, 92 (153)
- Oath-taking, 107 (185), 109 (202)
 Oedipus and Sphinx, 95-6 (160)
 Olympus (Marsyas' comrade), 101 (169)
 Omens, taking of, 35 (26)
 Omphalos at Delphi, 137 (267), 139 (267)
 Onatas, 59 (104)
 Oppian, 38 (31)
 Oreibelus Painter, 49 (84)
 Orestes at Delphi, 137-9 (267); pursued by Fury, 114 (213)
 Orestes (?), 78 (133), 159 (309)
 Overbeck, 29 (14), 38 (32), 70 (120), 72 (122), 77 (131), 96 (160), 97 (162), 123 (233), 148 (283)
- Paestum, Dioscuri on coins of, 160 (312)
 Paestum vases, 16-17, 134 (260), 134 (261), 135 (262), 137-8 (267); dating, 17; early group, 17; influence of, 158 (306), 164 (321), 164 (322); influence on Cumae vases, 18; influence on Campanian (Doubtful) A, 19
 Pagae, coins of, 55 (95)
 Paget, Almeric, *see* Queenborough, Lord
 Painting, influence of on vases, 67-8 (116), 149 (283)
 Palm-tree, 44 (66), 96-7 (162)
 Pan, 143 (274)
 Pan Painter, 52 (90), 57 (98)
 Panathenaea, flute-contests at, 36 (27); torch-races at, 36 (28)
 Panathenaic amphorae, 35 (27), 36 (27); influence of on late b.-f. vase, 35 (26)
 Pandarus (?), 148 (283)
 Pandrosos, 74 (125)
 Panofka, 27 (13), 35 (26), 89 (149)
 Papposilen, 142-3 (272), 143 (273)
Par impar, 163 (319)
 Paris (?), 149 (283)
 Patrae, coins of, 55 (95)
 Patroclus, soul of, 38 (32); tomb of, 38 (32); fight over body of, 148-9 (283)
- Patroni, 7, 11-12, 16, 18, 136 (265), 140 (268), 141 (270), 142 (271), 143 (274), 145 (279), 146 (280)
 Pausanias, 57 (99), 67 (116), 119 (223)
 Peasants, *see* Countrymen
 Pegasus, 165 (324)
 Peitho, meaning of name, 64 (114)
 Peliades (?), 61 (109)
 Pelike, example of earliest shape of, 36 (29)
 Penthesilea, 155 (301)
 Pericles, 36 (27)
 περιττά, 163 (319)
 Pernice, 26 (13)
 Persephone, 49 (86), 75 (128); descent of, 123-4 (233)
 Persephone (?), 141 (270), 149 (283), 158 (305)
 Perseus, in chest, 81 (137)
 Petersen, 116-17 (218)
 Philodice (?), 66 (116)
 Phlyax, 118 (220), 119 (224), 142 (271), 144 (275)
 Pholus, 44-5 (68)
 φορβεία, 79 (136)
 Picus, 92 (153)
 Pindar, Scholiast on, 36 (27)
 πλαστική, 121 (230), 128 (245)
 Play, children at, 104 (174), 115 (217)
 Plaything, vase as, 36 (28), 128 (243), 128 (244)
 Plutarch, 36 (27), 89 (148), 94 (157)
 Pluto, 123-4 (233)
 Poet, reciting, 48 (83)
 Polyceides, 166 (324)
 Polygnotus (painter), 80 (136); paintings in Anakeion, 67-8 (116); influence on vase-painting, 68 (116)
 Polygnotus (vase-painter), 50 (86), 50 (87), 78 (134)
 Poseidon, 51 (89); fishing, 37 (31)
 Poseidon (?), 77 (131)
 Pothos Painter, 84 (140), 85 (141), 86 (142), 86 (143), 86 (144), 87 (145)
 Pottier, 46 (72)
 Praxiteles, influence of, 95 (159), 133 (260)
 Priam, 50 (87)
 Procris (?), 93 (155)
 Proetus, 165-6 (324)
 Providence Painter, 51 (89)
 Prow, object in shape of, 63 (112)
 Psykter, rare b.-f. example of, 44 (67)
 πυραμίδες, 93 (154)
 Purification, ritual of, 94 (157)
 Pyl, 61 (109)
 Python (vase-painter), 17, 139 (267)
- Quadriga, *see* Chariot
 Queenborough, Lord, 3
- ραβδος κοτταβική, 121 (230), 144 (276)
 Radcliffe, 38 (31)
 Raoul-Rochette, 64 (114), 89 (148)
 Rapp, 138 (267)
 Reinach, S., 2, 29 (14), 49 (85), 54 (94), 62 (110), 71 (121), 90 (149), 92 (153), 95 (159), 105 (177), 117 (218), 148 (283), 163 (318), 166 (324), 168 (328), 168 (329)
 Revellers, 23 (1), 45 (70), 48 (83), 81 (138), 90 (151)

- Rhadamanthus, 27 (13)
 Rhecas, 66 (116)
 Richter, G., 4
 Rizzo, 83 (139)
 Robert, Karl, 4, 67 (116)
 Roman silver coinage, Dioscuri on, 160 (312)
 Rowers (?), 45 (72)
 Ruvo, possible home of Early South Italian vases, 11-13, 16; vases attributed to, 12-13
- Sacrifice, 88-9 (148), 96 (161), 151 (290); human, 27 (13); to Chryse (?), 88 (148)
 Saticula vases, *see under* Campanian
 Satyric drama, 79-81 (136), 92 (153), 112 (210)
 Satyrs, capture of, 92 (153)
 Scales, 25 (13); arrangement of, 26-7 (13)
 Schneider, A., 38 (31), 38 (32), 40 (36)
 Schoolboy, 75 (127), 104 (174)
 Schoolmaster, 75 (127); boy pretending to be, 104 (174)
 See-saw Painter, 57 (98), 75 (127)
 σήματα λυγρά, 165 (324)
 Semele, 44 (66)
 Serenade, 145 (278)
 Seven, one of the (?), 168 (328)
 Shapes of vases, 135 (262), 135 (263), 165 (323); amphora rare shape, 48 (84); dating by, 5, 6; pelike rare shape, 36 (29); psykter rare shape, 44 (67)
 Shield, *see* Device, Flap
 Ship, 45 (72)
 Shrine, 122 (231)
 Silenus, 92 (153)
 Sinis, 58-9 (102), 77 (131)
 σκαφεῖα, 89 (148)
 Soidas, 55 (95)
 Souls represented by Gorgons (?), 31 (15)
 South Italian vases (*see also under* different local fabrics), development of, 8-20; difficulty of distinguishing groups of, 12; how far native, or Attic, 11
 Spear, Paestan shape of butt of, 136 (265)
 Sphinx, *see* Oedipus
 Squire, 168 (329)
 Stars, 123 (233); of Dioscuri, 160 (312); golden, dedicated by Aeginetans after Salamis, 160 (312)
 Statue, 57 (99), 89 (149)
 Stephani, 26 (13), 72 (122), 100 (166), 117 (218), 166 (324)
 Stheneboea, 166 (324)
 Strongylion, 55 (95)
 Strube, 70 (120)
 Swan, Apollo on, 94 (156), 96-7 (162)
 Symposium, *see* Banquet
- Tablet, votive, 137-8 (267), 142 (271)
 τάλαντα, 27 (13)
 Taleides, 27-8 (13)
 Telchius, 66 (116)
 Teucer (?), 148 (283)
 Thalia, statuette forged from figure of, 84 (140)
 Θεογάμια, 124 (233)
 Theophane (?), 103 (173)
 Theseus, 26-8 (13); killing Minotaur, 25 (13), 105 (179); killing Sinis, 58-9 (102); trial of strength with Sinis, 77 (131)
 Thesmophoria (?), 141 (270)
 Thorlacius, 138-9 (267)
 Thurii, 11-13, 117 (218)
 Tischbein, 1, 3, 46 (72), 61 (109), 78 (133), 124 (233), 166 (324); fifth volume of, 3
 Tomb, 38 (32)
 Torch-racer, 36 (28), 94 (157)
 Treu, 55 (95)
 Tribute, weighing out of, 27 (13)
 Trident, 37-8 (31), 46 (75), 51 (89); origin of Poseidon's, 38 (31)
 Tripod, 82 (139), 160 (313); Delphic, 137 (267)
 Triptolemus, 49 (86), 70 (120)
 Triton, 46 (75)
 Tritoness, 103 (172)
 Trojans and Greeks, battle of, 147-9 (283)
 Trophy, 59 (104)
- Ulrichs, 80 (136)
 Ungharelli, 112 (210)
 Usener, 38 (31)
- Villa Giulia Painter, 59 (103), 62 (109)
 Vine-sprays on Apulian vases, 129 (245)
 von Rohden, 139 (267)
- Waagen, 2
 Walters, H. B., 4, 25 (13), 38 (31), 87 (145), 94 (157)
 Warrior, 23 (2), 30 (15), 31 (16), 33 (21), 33 (22), 34 (24), 34 (25), 35 (26), 39 (34), 41 (42), 42 (46), 43 (53), 46 (73), 47 (78), 49 (85), 50 (87), 50-1 (88), 54 (94), 56 (97), 61 (108), 74-5 (126), 78 (134), 89 (149), 109 (204), 147 (283), 154 (298), 159 (309), 163 (318), 167 (328), 168 (329); oriental, 150 (284)
 Watzinger, 5
 Weel, fishing, 38 (31)
 Weicker, 31 (15)
 Weighing, representation of, 25 (13); method of, 26-7 (13)
 Welcker, 27 (13), 158 (305)
 Wheel, *see* Disc
 Wieseler, 64 (114), 92 (153), 97 (162), 113 (210)
 Winckelmann, 149 (283)
 Winnefeld, 139 (267)
 Winter, 4
- Zagreus, 98 (163)
 Zeus, 157 (305), 167 (326)
 Zeus (?), 66 (116)
 Zeuxis, 9

NOTES ON THE ILLUSTRATIONS

(The number below each illustration refers to the vase-number in this catalogue.)

PLATE 10, No. 88. The shaded portions represent the purple of the original. The brown of the original has come out black, making the picture look unduly heavy. In the original, brown is used for most of the inner body-markings, most of the lines on the greaves of the warrior on the left, most of the tripod on his shield, for the markings on the high crest on the helmet of the warrior on the right and for the ends of his hair. In the original the black, brown and purple are used in very effective contrast.

PLATE 11, No. 89. The shaded portions represent the brown of the original. The inner markings on Poseidon's left fore-arm are brown in the original.

PLATE 11, No. 95. The shaded portions represent the brown of the original.

PLATE 13, No. 99. The shaded portions represent the brown of the original.

PLATE 14, No. 102. Reproduced from *JHS*, 1913, pl. 21, by kind permission of the Council of the Hellenic Society. The shaded portions represent the brown of the original.

PLATE 16, No. 108. The shaded portions represent the brown of the original. The heavy horizontal lines on the woman's dress are dark brown in the original and the markings on legs and thighs of the warrior are brown.

PLATE 18, No. 116. I photographed the upper zone of this vase in sections and pieced the sections together to form two continuous scenes. Some confusion where the joins come has inevitably resulted, but this can be easily rectified by a comparison with Millingen's original publication. The figure of the seated man is incomplete in the illustration and there is missing the female figure between the seated man and the chariot that goes to the left.

PLATE 22, No. 137. Reproduced from *JHS*, 1913, pl. 20, by kind permission of the Council of the Hellenic Society. The shaded portions represent the brown of the original.

PLATE 36, No. 267. The illustration is in half-tone to bring out the effect of the colours and of the shading on the bodies.

PLATE 39, No. 283. The hatchings on the shields indicate crimson, those on the offensive weapons thick brown. It has not been possible to indicate other colours.

PLATE 40, No. 287. The illustration is in half-tone to bring out the effect of the gay colouring of the original



3



10



12



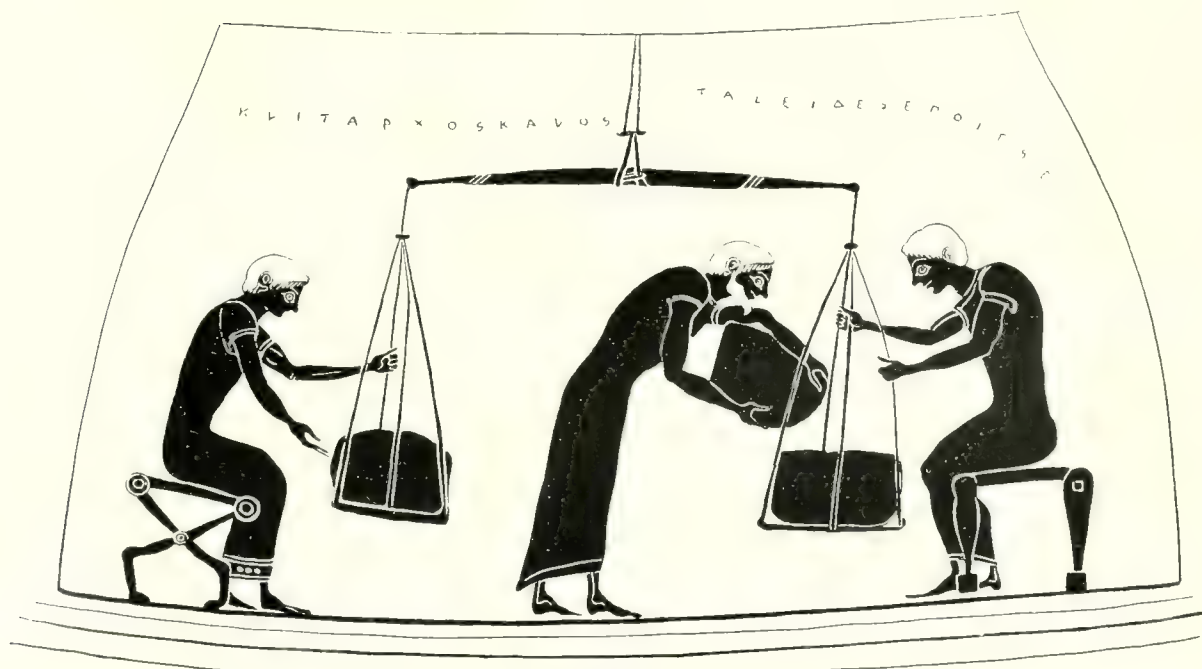
7



13



13



13



14



26



15



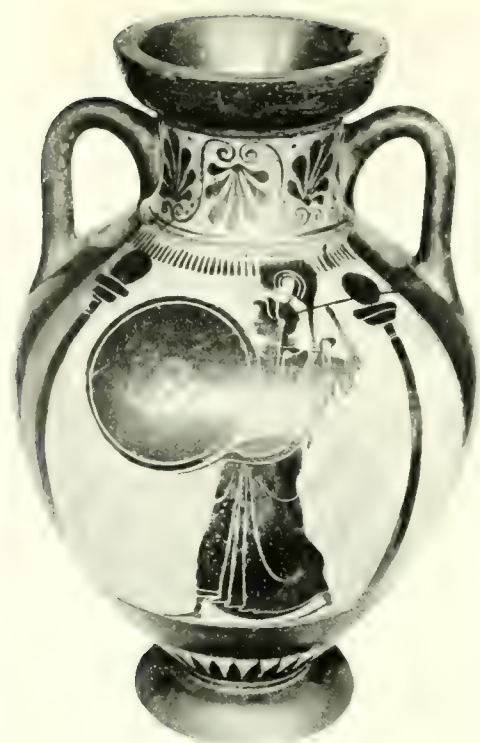
26



16



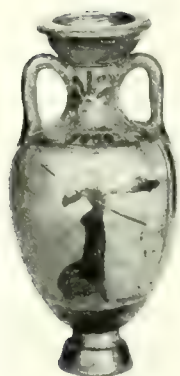
32



27



27



28



28



29



51





66



75



83



67



83



84



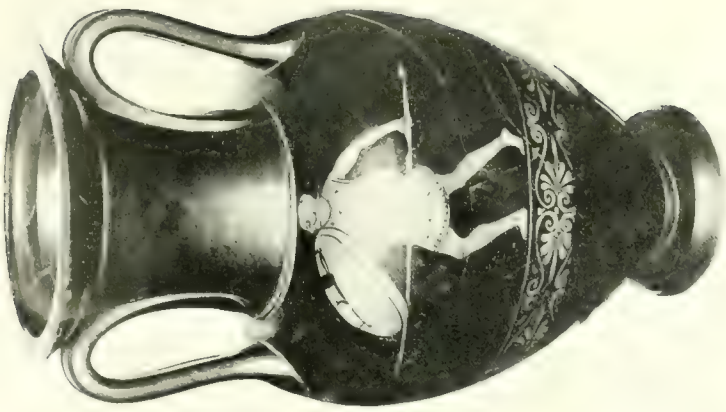
84



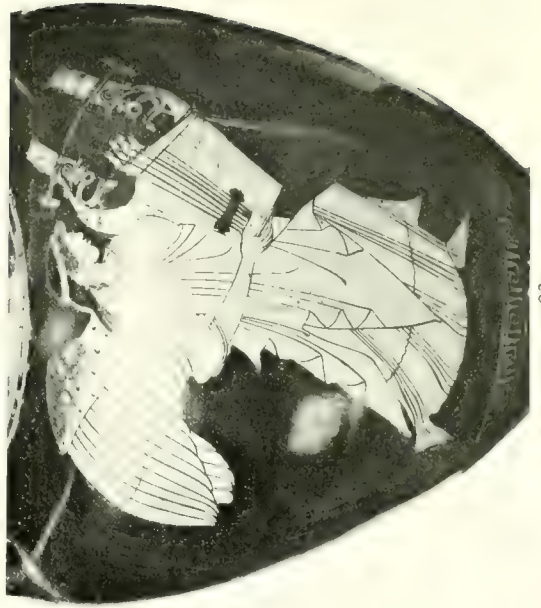
86



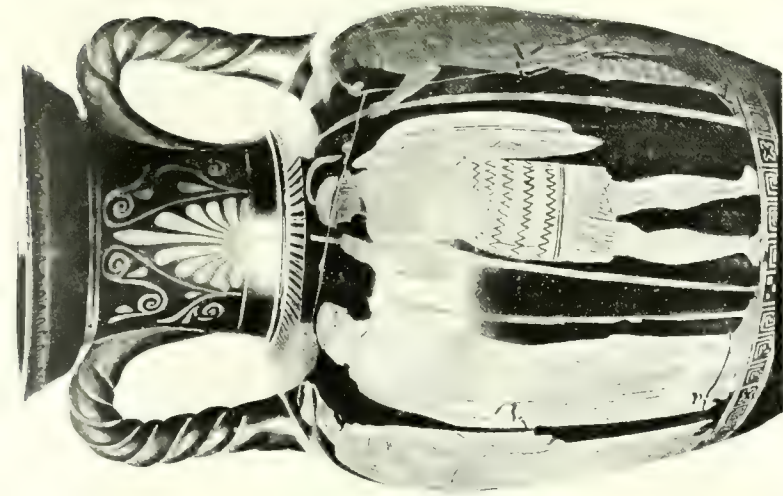
86



88



92



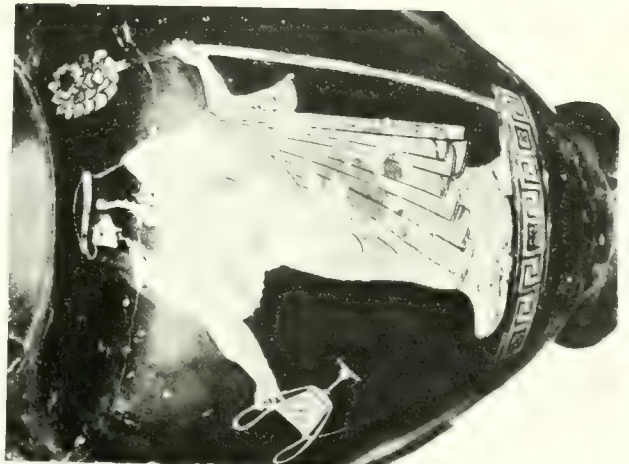
87



91

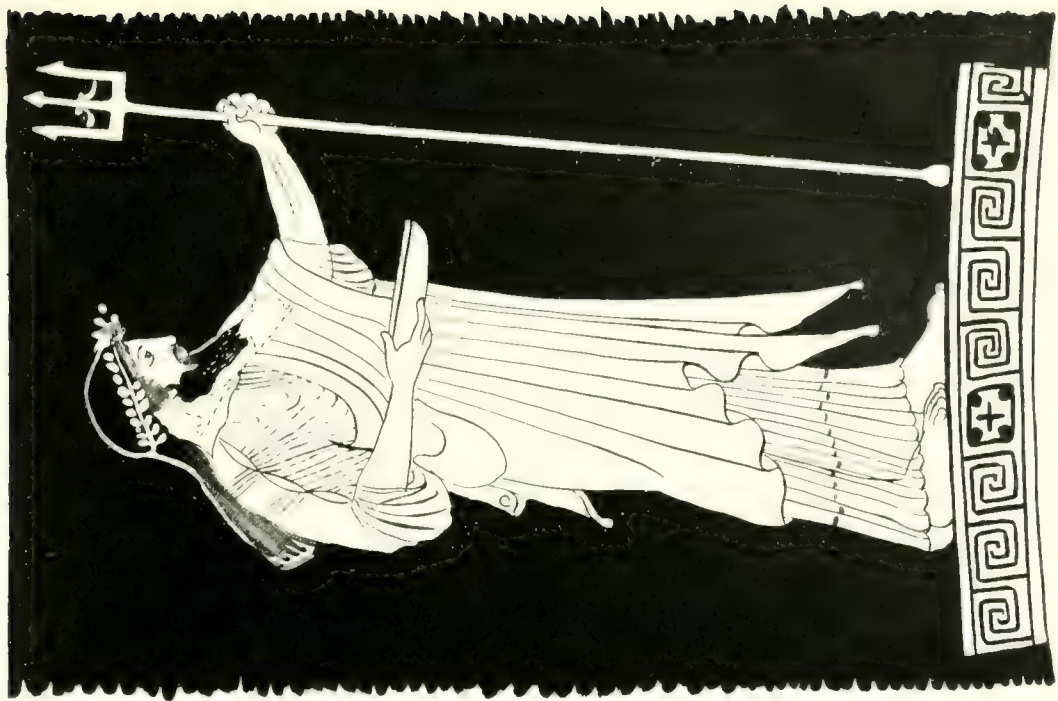


86



90

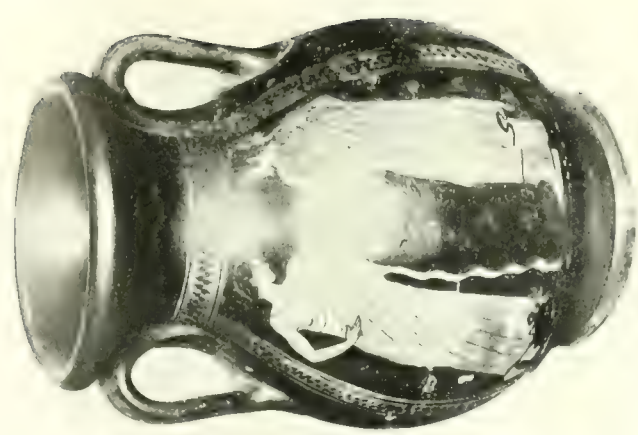




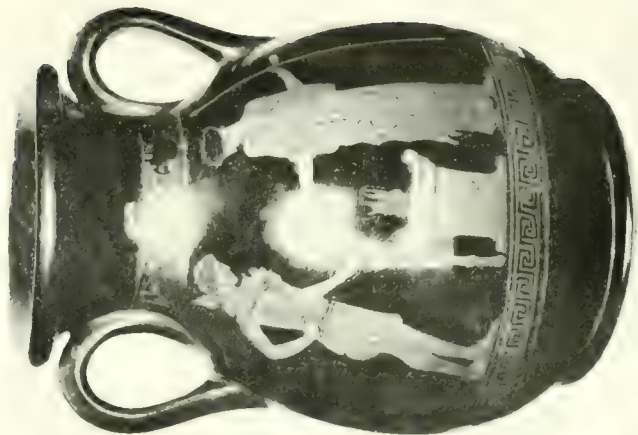
89



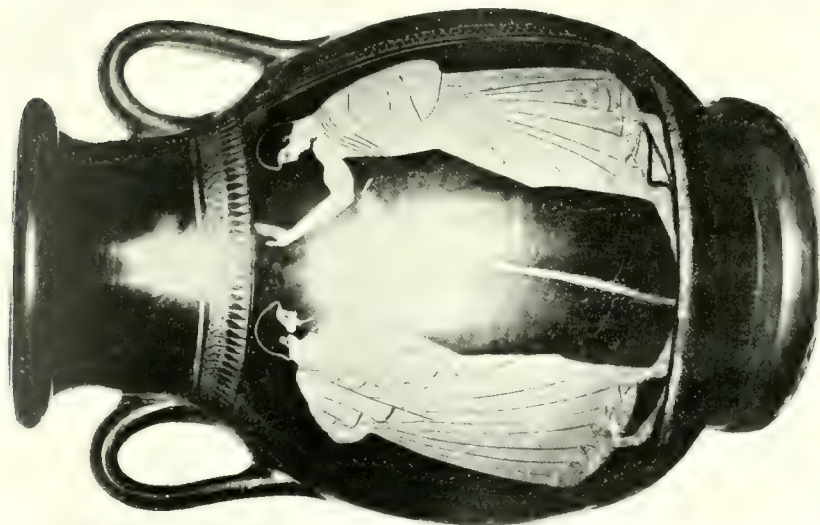
95



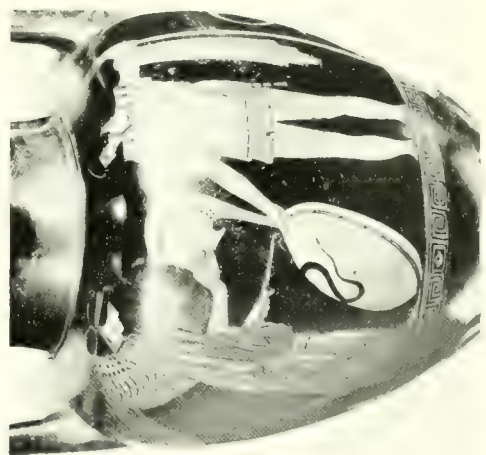
100



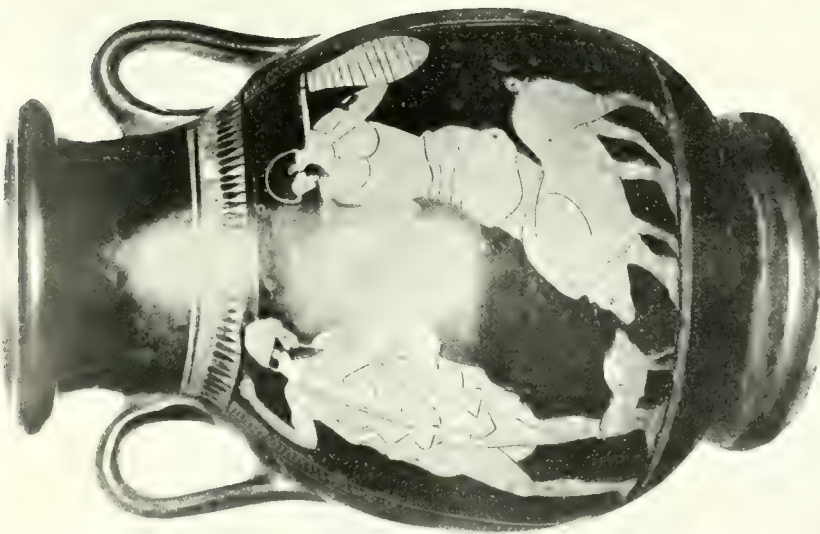
101



98



97



98



94



99



106



102



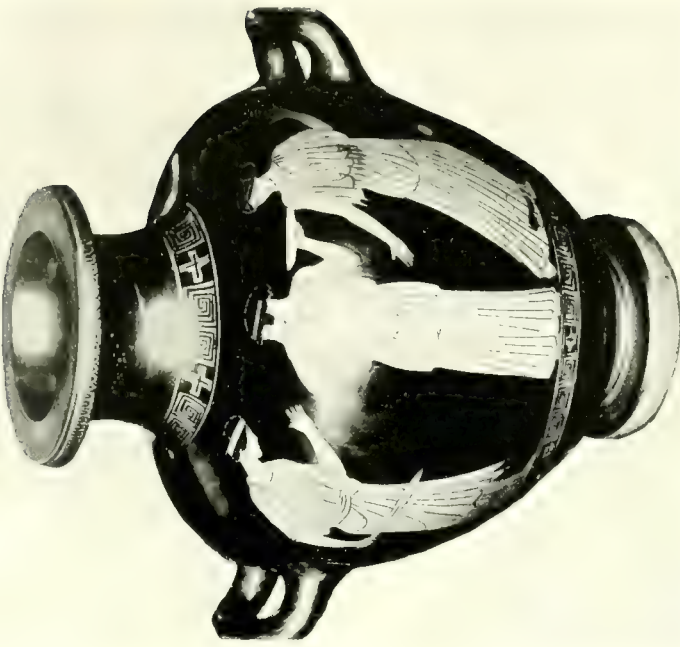
104



103



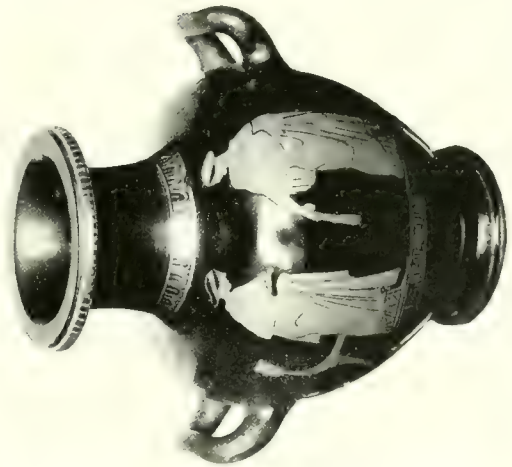
107



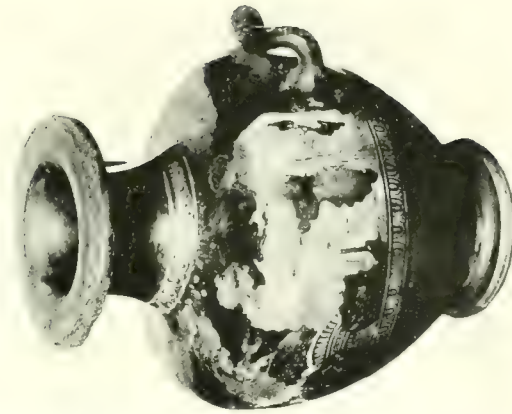
109



110



111



114



105



108



112



112



115



115



115



116



116



116



116



116



117



118



119



120



121



122



123



124



124



125



126



127



128



129



130



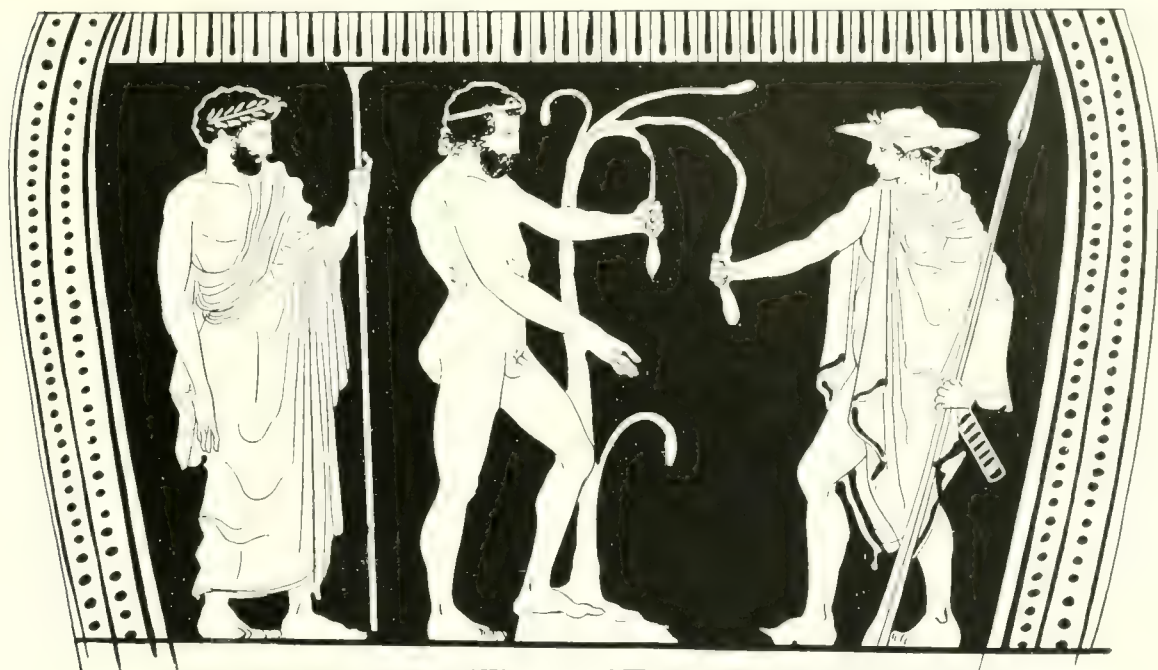
132



133



134



131



137



135



136



138



139



140



140



142



143



144



145



147



148



149



150



151



152



153



155



157



158



159



160



162



163



164



168



169



170





174



174



179



175



185



184



185



184



186



202



203



204



205



206



208



207



209



210



211



212



213



214



217



218



220



222



223



224



226



226



229



230

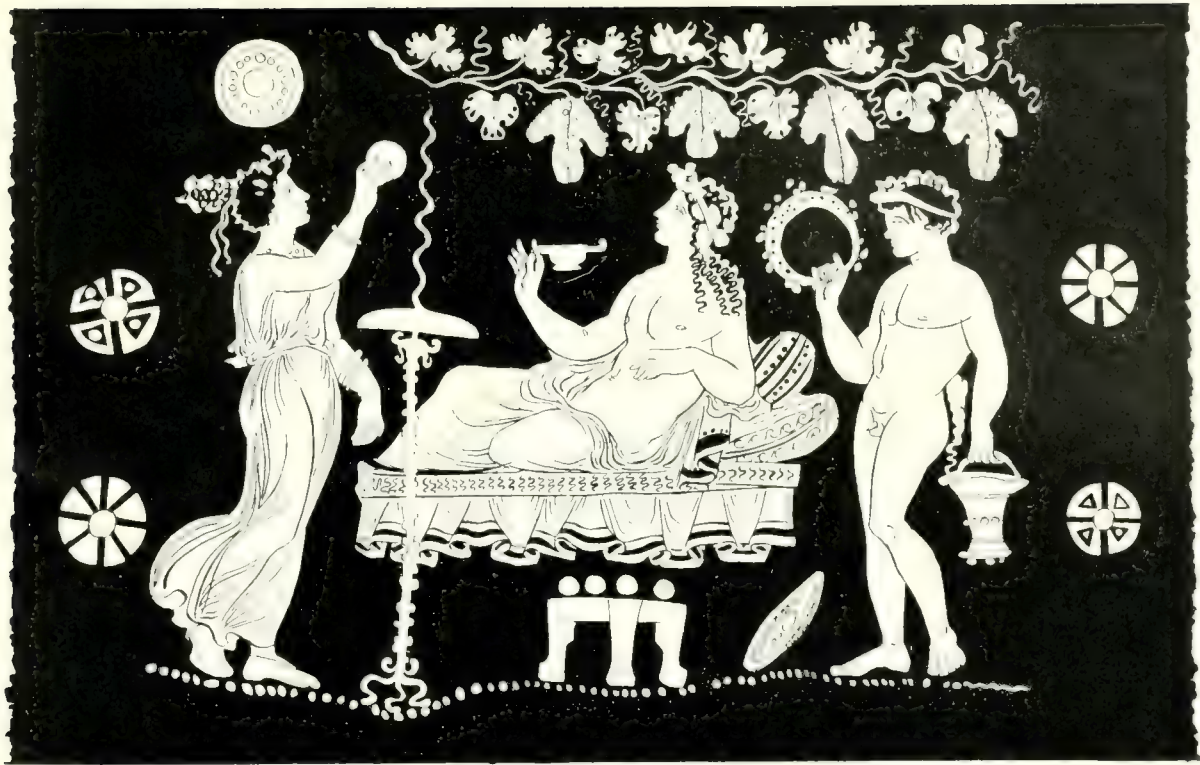


245



259





245



283



260



262



260



263



268



265





267



267



270



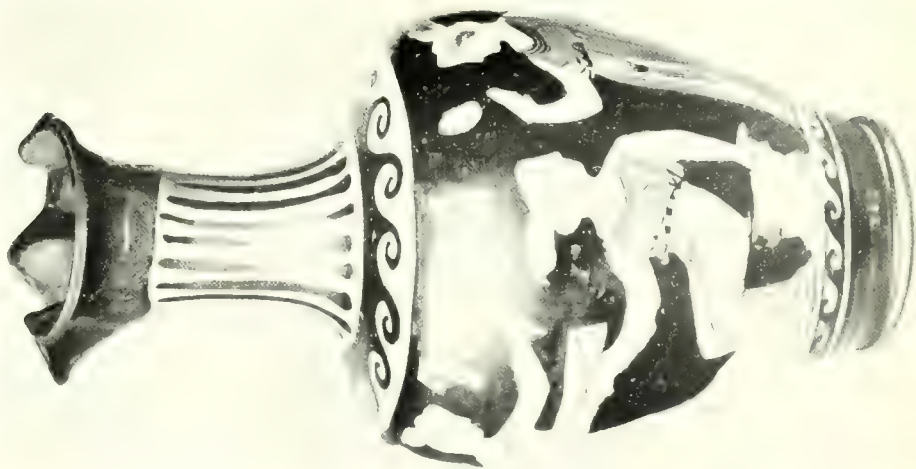
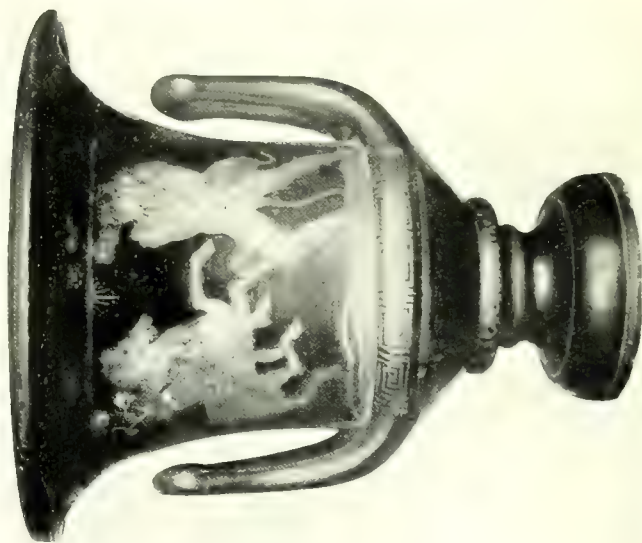
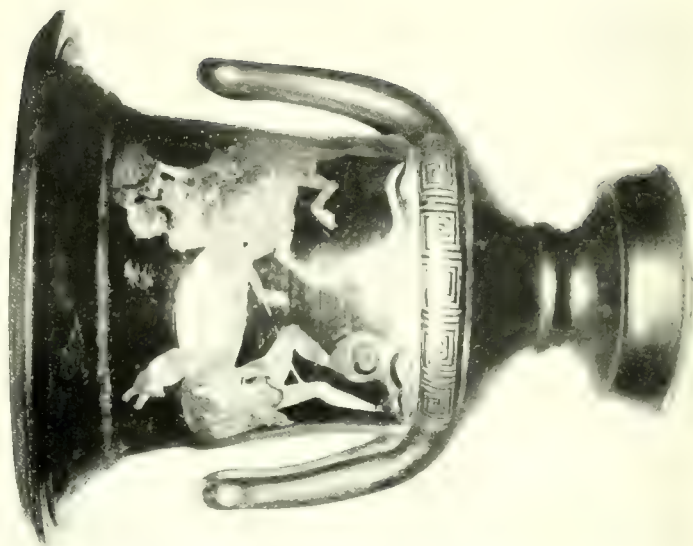
271



272



273



284

275

274









299



300



301



302



312



305



313



315



316



316



319



321



323



324



329



329



326



337

**PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET**

UNIVERSITY OF TORONTO LIBRARY

NK
4624
.5
G7H67
1923
C.1
ROBA

**University of Toronto
Library**

**DO NOT
REMOVE
THE
CARD
FROM
THIS
POCKET**

Acme Library Card Pocket
LOWE-MARTIN CO. LIMITED

